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THE DIAPASON

DEVOTED TO THE ORGAN

Ninth Year—Number Twelve.

CHICAGO, NOVEMBER 1, 1918.

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TAX ON PIPE ORGANS OUT OF REVENUE BILL VICTORY IS WON AT CAPITAL

George W. Pound, Representing Organ Builders' Association, Persuades Lawmakers to Eliminate Paragraph.

The first distinct fruit borne by the new Organ Builders' Association of America is the elimination of the proposed tax of 10 per cent on pipe organs. This tax, which would have been a terrific blow to the organ builders at a time when they are not prepared to meet such a blow, is considered a great victory for the movement which resulted in the completion of the organization.

The elimination of the tax was brought about through the efforts of George W. Pound, general counsel and manager of the Music Industries Chamber of Commerce, with which the Organ Builders' Association became affiliated as soon as it was formed. As representative of the chamber Mr. Pound is the direct representative of the makers of organs, and the organization no sooner had been completed than Mr. Pound began work to avert the threatened danger. He returned to New York Oct. 19 after a long stay at the capital, in which he appeared before the senate finance committee and set forth in detail the situation confronting the industry.

Mr. Pound made excellent use of the information he gained from the organ men at their two meetings, and explained lucidly and convincingly to the senators the facts as to the problems of the present. He set forth that the industry is in straits as a consequence of war conditions. Mr. Pound also dwelt on the fact that today the organ building business reaps perhaps the poorest rewards of any business, as asserted from time to time in the columns of The Diapason. It is an art which should be fostered rather than killed, he pleaded. His arguments won a complete victory and organs were eliminated from the list of instruments taxed in the House revenue measure. The bill, as tentatively decided on by the Senate finance committee, reads as follows in the paragraph regarding musical instruments:

"Section 900.—(4) Hand organs, music boxes, piano players, phonographs, etc., a tax of 10 per cent. (4½) Pianos and organs other than pipe and hand organs a tax of 5 per cent."

Mr. Pound writes the following:

We are in days of war tumult, and of many idle rumors. It has now, after months of contention on our part, become recognized by Washington that there is no such thing as a wholly non-essential industry. Ours is most certainly not so classed. From every department of the government we have received recognition as an industry that must be preserved.

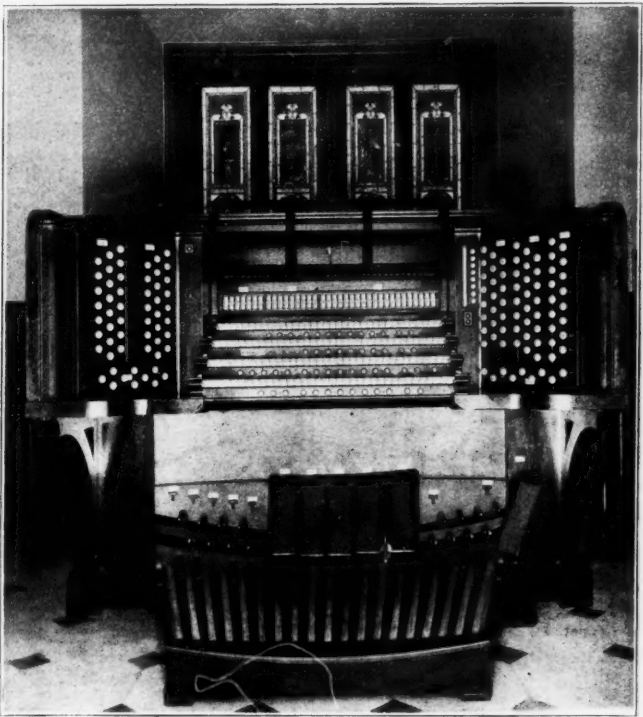
The first curtailment to industry after our entry into the war came through the fuel administration, and there we received the slightest and most favorable curtailment given any industry. The next and final curtailment came from the priorities division of the War Industries Board, and here again we were most graciously treated, receiving as favorable treatment as any non-war product industry, granting us classification in Class C, which is the highest rating given any industry not engaged in war or semi-war work. There is much for congratulation here. Other industries were refused any allowance whatsoever of metal and were entirely submerged, and others received only sufficient for a very limited period and to finish stock on hand.

And the War Industries Board has issued to us its industry priority certificate securing to us our supply of iron and steel in these troublous days, and insuring to us the continuance and the permanency of our factory and business organization.

In the words of the new draft questionnaire we are surely an industry necessary "(c) to the maintenance of national interest during the emergency," and we should so answer (under "Industrial Occupation").

I was told last week in Washington by the administration that it was their opinion that the stress and menace of present war conditions as affecting industry in this country would become less severe and be largely overcome by spring. This is the opinion of all thoughtful men.

CONSOLE OF NEW ORGAN IN BRICK CHURCH, NEW YORK.



NEW HALL ORGAN IN ST. PAUL

Three-Manual Opened with Recital by Edmund Sereno Ender.

Edmund Sereno Ender gave the opening recital Oct. 4 on the new three-manual organ built by the Hall Organ Company of West Haven, Conn., for the First Lutheran Church of St. Paul, Minn. He presented this program: Prologue (from Suite), Rogers; Berceuse, Delbruck; "Will o' the Wisp," Nevin; Rhapsody, Cole; Arabian Sketches (MS), Stoughton; (Dedicated to Mr. Ender): "Scherzo Symphonique," Faulkes; Overture to "Tannhäuser," Wagner.

The organ is a very effective instrument of moderate size, with electric action and every modern feature. The scheme of speaking stops is as follows:

GREAT ORGAN.
Open Diapason, 8 ft.
Clavichord, 8 ft.
Gamba, 8 ft.
Dolce, 8 ft.
Doppel Flute, 8 ft.
Flute Harmonique, 4 ft.

SWELL ORGAN
(73 note chest.)
Bourdon, 16 ft.
Open Diapason, 8 ft.
Gedeckt, 8 ft.
Viole d'Orchestre, 8 ft.
Vox Celeste, 8 ft.
Viole Aetheria, 8 ft.
Flauto Traverso, 4 ft.
Oboe, 8 ft.
Cornopean, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN
(73 note chest.)
Concert Flute, 8 ft.
Flute Celeste, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.

PEDAL ORGAN
Augmented (32 note chest).
Double Open Diapason, 16 ft.
Bourdon, 16 ft.
Flute, 8 ft.
Lieblich Gedeckt, 16 ft.

ORGAN FOR THE SOLDIERS.

Iowa W. C. T. U. Decides to Expend \$5,000 at Fort Des Moines.

The Iowa W. C. T. U. at its state convention held at Perry, Oct. 16, voted to install a \$5,000 organ in the Fort Des Moines Chapel for the benefit and pleasure of invalided soldiers who are being cared for there. The convention voted to place in the tower of the chapel an illuminated clock with chimes.

IN AIR PATROL FOR A YEAR

Lieutenant John A. Talcott Flying at the Front in France.

Lieutenant John A. Talcott, formerly of Bishop College, Marshall, Texas, has been flying in France for a year this month. He is a pilot on patrol duty at the front. But this daring activity against the foe does not prevent him from reading The Diapason when he is on the ground, and his copy is being sent to him regularly, on his instructions. Mrs. Talcott, who is at Bishop College, writes that his fingers miss the organ and that he needs The Diapason to feel the old atmosphere.

BALDWIN RECITALS ARE OFF

Great Hall of City College in New York Used as Barracks.

The free organ recitals by Samuel A. Baldwin at the City College in New York will not be resumed at present. The Great Hall is now in use as a barracks and the musical activities of the college must of necessity be confined to the members of the Students' Army Training Corps. It is possible that arrangements may be made to give these recitals elsewhere, of which due notice will be given.

Philadelphia Organists Wed.

Mr. and Mrs. H. R. O'Daniel of Philadelphia, two organists of the city of brotherly love who have pooled their interests for life, called at the office of The Diapason on their wedding trip, which took them west in October. Mr. O'Daniel is organist and choirmaster of the First Methodist Church of Germantown and his bride, who was Miss Teresa Dieterle, occupies a similar position at the Mount Airy Methodist Church. They were married on Sept. 11 in the Mount Airy Church.

Edward Shippen Barnes in Navy.

Edward Shippen Barnes, who has been organist and musical director of the Rutgers Presbyterian Church in New York for several years, and is also known through his editorial connection with the house of Schirmer, has enlisted in the United States navy.

DICKINSON TO OPEN BRICK CHURCH ORGAN NEW SYMPHONY FOR EVENT

Instrument by Skinner Has 120 Stops and Specifications Show Interesting Special Features—Entire Organ Enclosed.

The new organ at the Brick Presbyterian Church, Fifth avenue and Thirty-seventh street, New York City, will be dedicated early in November by Clarence Dickinson, the organist of the church. An interesting feature of the dedication program will be the first presentation of a new symphony in five movements, written for the occasion by Mr. Dickinson.

The organ, which is being installed by the Ernest M. Skinner Company, is a four-manual of 120 stops, and possesses some interesting special features. Everyone of the 6,000 pipes is under control. The great, swell, choir, solo, string and echo organs are disposed each in its separate swell box, and the whole organ is enclosed in a general swell box. The shutters of the general swell affect the pedal organ, as well as providing an extra swell for all the other organs with the exception of the echo, which is placed above the ceiling, at the opposite end of the church.

For the control of the crescendo pedal a device is introduced by which, by setting the proper piston, it will stop at any one of eight points desired.

The number of couplers is unusually large—there are thirty-six—and there are sixty-four combination pistons, of which five are for the couplers alone.

The celesta and chimes have damp-



CLARENCE DICKINSON.

ers which act like those of a piano, to be used when desired.

In addition to all the stops usually found in a large modern organ there are some which are seldom found outside of France, such as the musette and the nazard.

Following are the complete specifications:

GREAT.
Diapason, 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Third Diapason (Choir), 8 ft.
Stentorphone (Solo), 8 ft.
Erzähler, 8 ft.
Gamba (Solo), 8 ft.
Orchestral Strings, 8 ft.
Dulciana (Choir), 8 ft.
Philomela (Solo), 8 ft.
Gross Flute, 8 ft.
Vox Flute, 8 ft.
Concert Flute (Choir), 8 ft.
Flute Celeste (Choir), 8 ft.
Flute Harmonique, 4 ft.
Octave, 4 ft.
Mixture.
Flügel Horn (Choir), 8 ft.
Opicleide, 16 ft.
Trumpet, 8 ft.
Tuba, 8 ft.
Clarion, 4 ft.

Harp (Choir), 8 ft.
Celesta (Choir), 4 ft.
SWELL.
Bourdon, 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Saucional, 8 ft.
Viole d'Orchestre, 8 ft.
Voix Celeste, 8 ft.
Orchestral Strings, 8 ft.
Viole d'Amour, 8 ft.
Unda Maris, 8 ft.
Clavichord, 8 ft.
Gedeckt, 8 ft.
Spitz Flöte, 8 ft.
Flute Celeste, 8 ft.
Flute Harmonique, 4 ft.
Octave, 4 ft.
Piccolo Harmonique, 2 ft.
Mixture.
Contra Posaune, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana (separate box), 8 ft.
Clarion, 4 ft.
Tremolo.

CHOIR.
Contra Gamba, 16 ft.
Diapason, 8 ft.
Dulcet, 8 ft.
Orchestral Strings, 8 ft.
Dulciana, 8 ft.
Kleine Erzähler, 8 ft.
Concert Flute, 8 ft.
Flute Celeste, 8 ft.
Quintadena, 8 ft.
Flute d'Amour, 4 ft.
Nazard, 2 ft.
Piccolo, 2 ft.
Fagotto, 16 ft.
Clarinet, 8 ft.
Flügel Horn, 8 ft.
English Horn (Solo), 8 ft.
Orchestral Oboe (Solo), 8 ft.
French Horn (Solo), 8 ft.
Tuba Mirabilis (Solo), 8 ft.
Harp, 8 ft.
Celesta, 4 ft.
Tremolo.

SOLO.
Stentorphone, 8 ft.
Pauiloica, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Orchestral Strings, 8 ft.
Solo Flute, 4 ft.
Mixture.
Musette, 8 ft.
Orchestral Oboe, 8 ft.
English Horn, 8 ft.
French Horn, 8 ft.
Ophicleide, 16 ft.
Trumpet, 8 ft.
Tuba, 8 ft.
Tuba Mirabilis, 8 ft.
Clarion, 4 ft.
Tremolo.

ORCHESTRAL STRINGS.
Gross Gamba, 8 ft.
Gamba Celeste, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Vox Humana, 8 ft.
Tremolo.
(A separate string organ of five ranks of pipes of various scales and voicing, tuned as a large celeste and in its own box, which is controlled automatically by the swell shoe of the manual on which the strings are drawn. If drawn on two or more manuals at the same time, the swell organ shoe will control this box. The tremolo of each manual will control its tremolo.)

SOLO ECHO.
Bourdon, 16 ft.
Gedeckt, 8 ft.
Vox Angelica, 8 ft.
Chimney Flute, 4 ft.
Mixture.
Flügel Horn, 8 ft.
Vox Humana, 8 ft.
Chimes, twenty-seven bars (F to g2).
Tremolo.
Pedal Bourdon, 16 ft.
(Silences all pedal stops and couplers except echo. All solo organ couplers act on echo organ.)

CHOIR ECHO.
Gedeckt, 8 ft.
Vox Angelica, 8 ft.
Chimney Flute, 4 ft.
Mixture.
Flügel Horn, 8 ft.
Vox Humana, 8 ft.
Pedal Bourdon, 16 ft.
Chimes, twenty-seven bars.
All choir organ couplers act on echo organ.

PEDAL (Augmented).
Bourdon, 32 ft.
Resultant, 32 ft.
Diapason I, 16 ft.
Diapason II, 16 ft.
Violone (Great), 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt (Swell), 16 ft.
Echo Bourdon, 16 ft.
Gamba (Choir), 16 ft.
Octave, 8 ft.
Gedeckt, 8 ft.
Still Gedeckt (Swell), 8 ft.
Cello (Swell), 8 ft.
Gamba (Choir), 8 ft.
Flute, 4 ft.
Bombarde, 32 ft.
Trombone, 16 ft.
Contra Posaune (Swell), 16 ft.
Fagotto (Choir), 16 ft.
Tromba, 8 ft.
Tuba (Solo), 8 ft.
Clarion (Solo), 4 ft.
Chimes (Echo).

The combination pistons will affect the draw stop knobs visibly. There are eight pistons each for the great, swell, choir, solo and pedal and five affecting the full organ, besides others for the solo and echo. Swell combination pistons are duplicated by pedals and pedal combinations operate great combinations where great combinations operate those for the pedals. There are pedal on and off combinations on each manual. The crescendo indicator will have eight pistons for setting the crescendo desired.

LARGE CASAVANT ORGAN FOR DETROIT CHURCH IN TWO SECTIONS; 84 STOPS

Instrument in the First Congregational Church Is Being Installed and Will Be Completed Next Month.

Casavant Brothers have completed at their St. Hyacinth, Quebec, factory and are at present installing one of the largest organs in the country for the First Congregational Church of Detroit. The edifice is on Woodward avenue. They expect to complete the work in December. The organ has a total of eighty-four speaking stops, including some that are duplexed, and the instrument is divided into gallery and chancel sections. The chancel section has two manuals and pedal. The chancel great is enclosed in a swell box. The scheme of stops of the gallery section is as follows:

GREAT ORGAN.
Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Violin Diapason, 8 ft.
Flute Harmonique, 8 ft.
Gedeckt, 8 ft.
Dolce, 8 ft.
Octave, 4 ft.
Waldflöte, 4 ft.
Octave Quint, 2½ ft.
Super Octave, 2 ft.
Mixture, 4 rks.
Tromba, 8 ft.
Clarion, 4 ft.

SWELL ORGAN.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Viole di Gamba, 8 ft.
Voix Celeste (to low G), 8 ft.
Gemshorn, 4 ft.
Flauto Traverso, 4 ft.
Flautino, 2 ft.
Dolce Cornet, 4 rks.
Double Trumpet, 16 ft.
Trumpet, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.
Tremulant.

CHOIR ORGAN.
Contra Gamba, 16 ft.
Open Diapason, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Muted Viole, 8 ft.
Unda Maris, 8 ft.
Dolce Flute, 4 ft.
Twelfth, 2½ ft.
Flageolet, 2 ft.
Clarinet, 8 ft.
Orchestral Oboe, 8 ft.
Celesta.
Celesta Sub.
Tremulant.

SOLO ORGAN.
Stentorphone, 8 ft.
Hohlflöte, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Flute, 4 ft.
Piccolo, 2 ft.
Tuba, 8 ft.
Cor Anglais, 8 ft.
Musette, 8 ft.

PEDAL ORGAN.
Contra Bourdon (low 7 resultant), 32 ft.
Open Diapason, 16 ft.
Open Diapason (metal), 16 ft.
Bourdon (20 from Contra Bourdon), 16 ft.
Gamba (from Choir), 16 ft.
Echo Bourdon (from Swell), 16 ft.
Grosse Flute (20 from Open Diapason), 8 ft.
Stopped Flute (20 from Contra Bourdon), 8 ft.
Violoncello (from Choir), 8 ft.
Trombone, 16 ft.
Tromba (20 from Trombone), 8 ft.
Clarion (20 from Trombone), 4 ft.
The specification for the chancel section follows:

GREAT ORGAN.
Open Diapason, 8 ft.
Octave, 4 ft.
Melodia, 8 ft.
Viole, 8 ft.
Dulciana, 8 ft.
Harmonic Flute, 4 ft.
Clarinet, 8 ft.

SWELL ORGAN.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Viole di Gamba, 8 ft.
Voix Celeste (to low G), 8 ft.
Aeoline, 8 ft.
Traverse Flute, 4 ft.
Principal, 4 ft.
Flautino, 2 ft.
Cornet, 2 rks.
Cornopean, 8 ft.
Oboe, 8 ft.

PEDAL ORGAN.
Open Diapason, 16 ft.
Bourdon, 16 ft.
Gedeckt (from Swell), 16 ft.
Stopped Flute (20 from Bourdon), 8 ft.
The combination pistons and pedals, of which there are forty-eight, visibly affect the registers.

The Bennett Organ Company of Rock Island, Ill., is building an organ for Salem Lutheran Church at Moline, Ill. It is to be completed by Christmas.

The Austin Company is installing an organ in the Kumer Memorial Chapel of Western College for Women, Oxford, Ohio.

HYDE ORCHESTRA ORGANIST.

Well-Known Chicago Performer and Composer Selected for Post.

One of the developments accompanying the change in the leadership of the Chicago Orchestra is the appointment of Herbert E. Hyde as organist of the orchestra. Mr. Hyde has been named to serve in this important position during the incumbency of Eric DeLamar as conductor. When Mr. Stock resumes the baton Mr. DeLamar is slated to become the organist.

Mr. Hyde has been known as an earnest organ student and composer,



HERBERT E. HYDE.

as a fine performer and as a talented conductor. He has been organist of St. Peter's Episcopal Church at Belmont avenue and Sheridan road for a number of years and among his many other activities is that of director of the Musical Art Society and other choral organizations and superintendent of the Civic Music Association of Chicago, in which position he has achieved marked success.

Seder Assistant to DeLamar.

Edwin Stanley Seder, F. A. G. O., who came to Chicago a month ago from Albuquerque, N. Mex., has been made assistant organist of the Fourth Presbyterian Church and as such is giving half of the Thursday afternoon recitals there and is playing the Sunday afternoon services. The selection of an assistant to Mr. DeLamar was made necessary by his taking on the duties of temporary conductor of the Chicago Orchestra. Mr. Seder's playing has made an excellent impression on the critical audiences who go to the Fourth Church. Mr. Seder has also been playing temporarily at the First Congregational Church of Oak Park.

Robert Hillgreen in Air Service.

Robert L. Hillgreen, son of A. Hillgreen of the firm of Hillgreen, Lane & Co., Alliance, Ohio, who enlisted in the aviation service last spring, is now at Chanute Field, Rantoul, Ill., after having passed through a four-months' course at the Aviation Mechanical Training School, St. Paul, Minn. Before enlisting in the service Mr. Hillgreen had charge of the electrical department of the Hillgreen, Lane & Co. factory.

Ernest Prang Stamm directed his chorus in a rendition of Rossini's "Stabat Mater" at the Church of the Holy Communion in St. Louis on the evening of Oct. 13. The service marked the first anniversary of the institution of the rector of the church, the Rev. John Boden.

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WANTS IN ORGAN WORLD

If you need help or a position, if you have anything to sell to organists or organ builders, or if you are looking for a bargain in purchasing, try this column. The rate for "Want" advertisements is only 2 cents a word per insertion, with a minimum of 50 cents.

I HAVE JUST BOUGHT A FINE Stanbridge organ. Has a splendid Open on the pedal, fine Diapasons throughout, about five sets of Mixtures, and they sound great. Will sell all the forty stops, the \$300 Kinetic blower, bellows, etc., as is. But for \$7,000 I will make one of the finest three-manual organs ever built, complete with blower. Culley, of Bates and Culley, is to build the organ. New console, reeds where needed, new electric action (Culley's action is three years in the Congregational church in New London, Conn., and has not given any trouble at all). This will be practically a new organ. Such parts of the Stanbridge as we use are absolutely dependable. This would cost \$15,000 today. Some church will get a positive bargain.

Also, for sale a fine one-manual pipe with Kinetic blower, \$600—a dependable organ—and a large Vocalion, with water motor, \$900; fine shape. Specifications and plans cheerfully examined.

FRANCIS J. O'BRIEN.
524 North Twenty-second street, Philadelphia, Pa.

WANTED—CHEST HANDS, Cabinet makers with organ building experience, one or two competent electrical workers. Apply to Superintendent of Organ Factory, W. W. KIMBALL CO., Twenty-sixth street and California Boulevard, Chicago.

FOR SALE—COMPLETE BLOWING outfit for twenty-five stop organ: six feet by ten feet bellows, three hinged feeders. Direct current motor, 110 volts, speed controller, link belt and counter shafting, etc. For particulars write G. F. Döhning, Edgewater, N. J.

WELL-KNOWN ORGAN BUILDER wishes responsible position where ability and integrity will be appreciated. Experienced and successful salesman and practical man. Address C. L. F., care of The Diapason.

FOR SALE—"THE ART OF ORGAN Building." Autograph Edition De Luxe, No. 70, by George Ashdown Audsley, LL.D. Two volumes, \$20.00. Address H. P., Room 304, Valley National Bank building, Des Moines, Iowa.

CHURCH ORGANIST—YOUNG MAN with experience desires position as assistant or will substitute by the Sunday. Chicago and vicinity preferred. Best of references. Address R. M., care of The Diapason.

ORGANIST, THREE YEARS' experience, member American Guild of Organists, desires church position. Chicago or vicinity preferred. Best references. Address L. O., care of The Diapason.

WANTED—FIRST-CLASS ORGAN builders in all branches, also metal pipe makers. Apply THE RUDOLPH WURLITZER MANUFACTURING CO., North Tonawanda, N. Y.

WANTED—USED PNEUMATIC stacks for use in a tracker organ of sixty-one notes. Give price and description. Address W. H. R., care of The Diapason.

WANTED—GOOD METAL PIPE maker. Good pay. Steady employment. C. S. Haskell, Inc., 1520 Kater Street Philadelphia.

WANTED—FIRST-CLASS FLUE PIPE voicer, by well-established factory in middle west. Address VOICER, care of The Diapason.

WANTED—A GOOD TEN TO FIFTEEN-stop organ. HENRY W. WORLEY, 374 South Fourth street, Columbus, Ohio.

WANTED—METAL PIPE MAKERS: good pay; steady work. George Kilgen & Son, St. Louis, Mo.

RALPH H. BRIGHAM

CONCERT AND THEATRE ORGANIST

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USED PIPE ORGANS

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BY HAROLD V. MILLIGAN.

"HISTORICAL ORGAN RECITALS," Edited by Joseph Bonnet, Vol. 3. Published by G. Schirmer.

Mr. Bonnet has reached the third volume of his "Historical Organ Recitals," devoted to Handel, Mozart and the masters of the Eighteenth and Nineteenth centuries. Handel, noted during his lifetime as a great organ virtuoso, has left comparatively little literature for the instrument, although the totality of his work in other lines is as great as that of Bach. Mr. Bonnet has selected for his volume a Prelude and Fugue in F minor and the Tenth Organ Concerto, in D minor. The latter is published in the arrangement made some years ago by Alexandre Guilmant. As left by Handel, the work was scored for organ, first and second violins, viola and bass, two oboes and two bassoons. In arranging it for organ alone, it became necessary to make certain additions, both for the purpose of completing the harmony and filling in the "ad libitum" passages of the composer; these added notes are engraved in small characters. In the concerto as left by the composer there was no slow movement; this gap was filled by inserting the "Air" from the Twelfth Concerto for stringed instruments.

The next composer represented is Louis-Claude d'Aquin (1694-1772), with a "Noel sur les Flutes," being variations on two Christmas carols from Lorraine. These melodies are among the most appealing of the French traditional melodies and are still sung in France at Christmastide. It is interesting to note that the second of them was used by Guilmant as the basis of one of his popular organ "Noels." Then follows the ever-popular Martini "Gavotta," and an interesting short Prelude and Fugue in C major by Johann Ludwig Krebs, a pupil of Johann Sebastian Bach. Mozart is represented by his Fantasia in F, which is probably not as well known on the organ as it is in an arrangement for four hands on the piano. There is also a charming "Gavotte" by the English Samuel Wesley.

Alexandre-Pierre-Francois Boely (1785-1858), whose writings are little known on this side of the water, is represented in this volume by four compositions—a Prelude on the Gregorian Song "Pange Lingua," Preludes on Christmas carols, an Andante con Moto, and a Fantasia and Fugue in B flat. Although Boely was one of the best composers for the organ during the first half of the Nineteenth century, his work was not appreciated during his lifetime and has been all but forgotten since that time. It is known to students of organ literature, but the great majority of organists remain ignorant of it. Mr. Bonnet laments that the great Beethoven, who belongs to the period under consideration, left for the organ only three Preludes, which are student-pieces—exercises in modulation—and not suitable for inclusion in such a work as this.

"TWELVE DIVERTIMENTI" for Organ by Pietro Yon; published by J. Fischer & Bro., New York.

Mr. Yon has already won for himself an enviable reputation both as virtuoso and composer, and these twelve new organ pieces unquestionably will add new laurels. In these short pieces Mr. Yon displays the same virtuosity as in his two sonatas and a greater variety of theme than was possible in those works. A glance over the list of names is sufficient to indicate the wide field he has covered. There is "Rimembranza," a melody for oboe, and "Humoresque, L'Organa Primitivo," a toccatina for flute. "Speranza" (Hope) is a melody for diapason, while "Elan du Coeur" is described as a "Petite Poeme." "Christmas in Settimo Vitone" is a carol for vox humana and

"Arpa Notturmo" is a harp solo. There is a "Minuetto Antico e Musetta" and a modern "Cornamusa Siciliana" (Sicilian bagpipe).

Mr. Yon has again indulged his fondness for the canonical form, two of the pieces being in that idiom—"Echo" a double canon in unison, and "Trio all' Ottava."

In addition to all this, there are also two rhapsodies—an American Rhapsody and a "Rapsodia Italiana," the latter founded on Italian patriotic hymns and Piedmontese dances. Mr. Yon has dedicated his various new compositions to American organists, the names represented on the different title pages being T. Tertius Noble, Samuel A. Baldwin, Roland Diggle, Clarence Dickinson, Clarence Eddy, Will C. Macfarlane, Charles Heinrich, Albert Riemenschneider and Charles M. Courboin.

Amidst such an embarrassment of riches it is hardly possible to single out any one piece for special praise, although the compositions probably will meet with varying fortunes in the favor of the public. Mr. Yon's writing is always distinguished and is always distinctly his own. There is no more positive personality expressing itself on the organ today than his, and there is likewise no writer with a greater mastery of the technique of expression. His melodies are not those of what has been aptly called the "lolly-pop school," nor is he content to speak always in words of one syllable; his musical vocabulary is large and varied and even the simplest of his organ pieces bear unmistakable evidence of thought and care in construction and skill in the perfection of detail.

"VARIATIONS IN THE OLDEN STYLE," by Orlando Mansfield.

"INDIAN IDYLL," by Horace Alden Miller.

"SOUVENIR ROCOCO," by William Lester.

"THE EBON LUTE," by William Lester.

"SLUMBER SONG," by John Gordon Seely.

"ALLEGRO MOLTO," by Tschai-kowsky.

"MARCHE FUNEBRE," by Tschai-kowsky.

Published by the H. W. Gray Company, New York.

The latest numbers in the St. Cecilia series, published by the H. W. Gray Company, continue to increase the value of that worthy collection. Two numbers are transcriptions, the others being original compositions for the organ. Both transcriptions are from the writings of Tschai-kowsky. Henry Houseley, the Denver organist, has made a noteworthy transcription of the Allegro molto vivace from that most popular of modern symphonies, the "Pathétique." It will be found difficult to play, but tremendously effective when brilliantly performed. The transcription of the "Marche Funebre" is by Edwin Arthur Kraft. The music is not as deeply melancholic as one would expect a "Marche Funebre" by Tschai-kowsky to be, but it is pleasing and effective music, and will be of greater usefulness to the average organist than most funeral marches, so-called.

Turning to the original compositions, Dr. Mansfield's "Variations" are quite "in the olden style"; both theme and treatment are in the manner of Haydn, with no effort at modernity. In thus remaining in the picture, the composer has produced a most praiseworthy and distinguished piece of writing.

Horace Alden Miller already has an "Indian Legend" to his credit, and now produces an "Indian Idyll." Organists looking for "local color" will find plenty of it here.

The "Slumber Song" of John Gordon Seely is a simple melody with smoothly-flowing accompaniment.

William Lester's two organ pieces are the first in this line we have ever seen, although his writing of choral works is well-known. The same characteristics of fluent melody and colorful harmony are to be found here, and it is to be hoped that he will not neglect the cultivation of this field. Both pieces are decidedly "romantic" in flavor and are prefaced by a verse of poetry by Frederic Martens.

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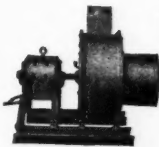
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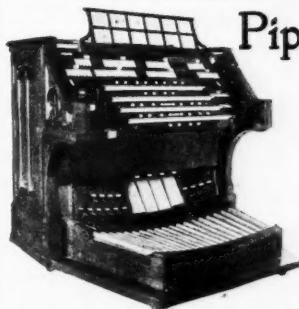
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PROGRAMS of RECITALS

Emory L. Gallup, Chicago.—During September and October, at St. Chrysostom's Church, the following numbers have been played: Cantabile (G major), Jongsen; Allegro (from Symphony 6), Widor; Andante Cantabile (from Symphony 4), Widor; Fantasia (G minor), Bach; Adagio (Symphony 6), Widor; "Priere" (B major), Jongsen; Prelude (Symphony 4), Vierne; Cantabile (Sonata 7), Guilman; Chorale (E major), Jongsen; Lento Assai (Sonata 7), Guilman; Andante (Sonata 6), Mendelssohn; Solemn Prelude, Barnes; Andante (Sonata 1), Harwood; Solemn Melody, Davies; Grand Chorus in D, Guilman; Andante Cantabile from Fourth Symphony, Widor; Finale from First Sonata, Guilman; Largo from "New World" Symphony, Strakos; Finale from Fourth Symphony, Vierne.

On Sunday, Oct. 23 Mr. Gallup gave the following program at St. Luke's Church, Dixon, Ill.: Grand Chorus in D, Guilman; Evening Song, Baird; Minuet in A, Boccherini; Toccata and Fugue in D minor, Bach; Lento Assai (Sonata 7), Guilman; Scherzo (Symphony 4), Widor; "In Summer," Stebbins; Chorale in E major, Jongsen; Madrigal in A, Simonetti; Toccata in G, Dubois.

At St. Paul's Church, Chicago, Sunday afternoon, Oct. 27, Mr. Gallup played: Pastoral, Cesar Franck; Prelude and Fugue in B minor, Bach; Improvisation, Caprice, Joseph Jongsen; "Fiat Lux," Dubois.

On Sunday, Nov. 3, at 4 o'clock, Mr. Gallup will open the season at St. Chrysostom's with the appended program: Allegro (from Symphony 6), Widor; "Lied des Chrysanthemums," Bonnet; Scherzo (from Symphony 4), Widor; Cantabile, Jongsen; Chorale (B minor), Cesar Franck; Improvisation-Caprice, Jongsen; Pastoral (E major), Cesar Franck; Finale (Sonata 1), Guilman.

Harold Tower, Grand Rapids, Mich.—Mr. Tower gave his third annual series of four organ recitals in St. Mark's Cathedral on the Friday evenings of October. He arranged his programs as follows:

Oct. 4.—March, "America, the Beautiful," Macfarlane; Choral Prelude, "Come, Saviour of the Heathen," Bach; Andante Cantabile, from String Quartet, Tchaikovsky; Cradle Song, Gretchenhoff; Andante Rustico (Sonata Cromatica), Yon; Sketches of the City, G. B. Nevin; "The Swan," Saint-Saens; Adagio (Fifth Sonata), Guilman; Nuptial March, Guilman; Rhapsody, Cole.

Oct. 11.—Allegro (First Symphony), Macfarlane; Air for G String, Bach-Nevin; Intermezzo, Callaerts; "Dreams," Stoughton; Minuet in A, Boccherini; "The Swan," Stebbins; "In Paradisum," Dubois; "Lamentation," Guilman; Allegro con fuoco (Sixth Sonata), Tchaikovsky; Romanian Love Song, E. Nevin; Bridal Song, Goldmark; Coronation March, Svendsen.

Oct. 18.—Concert Overture in A, Maillard; "Soeur Monique," Couperin; Christmas Choral, Packebel; Fugue in G minor, Bach; Nocturne, Stoughton; Andante Cantabile from "Symphony Pathétique," Tchaikovsky; "Chant Pastoral," Dubois; Prelude to "The Deluge," Saint-Saens; Andante maestoso (First Sonata), Salome; "Autumn Memories," Diggle; Scherzo in G minor, Macfarlane; March, Meyerbeer.

Oct. 25.—Grand March in E flat, Salome; Toccata from "Oedipe a Thebes," Le Froid de Mereaux; Prelude, Clerambault (1676-1749); Serenade, Macfarlane; "Within a Chinese Garden," Stoughton; Spring Song ("From the South"), Lemare; Largo, Handel; Toccata and Fugue in D minor, Bach; "To a Wild Rose," A. D. 1620; "Starlight," MacDowell; Variations de Concert, Bonnet.

Mr. Tower was assisted by soloists at each recital and at the last one his boy choir sang.

Hamlin Hunt, Minneapolis, Minn.—Mr. Hunt gave three Monday evening recitals in October at Plymouth Church, presenting programs which were as follows:

Oct. 7.—English-American; "Rule Britannia"; Concert Overture, C major, Hollins; Love Song, Lemare; Sonata, Op. 28, Elgar; "The Answer," Wolstenholme; "America"; Love Song from Second Indian Suite, MacDowell; "A Deserted Farm," MacDowell; "The Brook," Dethier; "Deep River," Burleigh; Toccata, Bartlett; "Star-Spangled Banner."

Oct. 14.—French-Belgian: "The Marcellaise"; Concert Variations, Bonnet; "Ariel," Bonnet; Sixth Symphony, Widor; "Soeur Monique," Couperin; Prelude, Clerambault; Two Short Pieces, Lenormand; "The Brabanconne"; "Piece Heroique," Franck; Cantilene, Mally; "Marche Triomphale," Lemmens; "The Star-Spangled Banner."

Oct. 21.—Italian-Slavic: Garibaldi's Hymn, "Hour of Joy," "The Mystic Hour," Scherzo and "Noel," Bossi; Gavotte, Martini; Pastoral, Scarlatti; Fugue in G minor, Frescobaldi; Serbian National Hymn, Largo from "New World" Symphony, Dvorak; Melody in E major, Rachmaninoff; "Kammenoi Ostrow," Rubinstein; "Finlandia," Sibelius; "The Star-Spangled Banner."

Lester W. Groom, Chicago.—Mr. Groom has arranged a series of three recitals at the Church of the Immaculate Conception, Nov. 12 and Dec. 10. For the first he presented the following program: Grand Chorus in D, Guilman; "To a Water Lily," MacDowell; "The Cuckoo," Lemare; Fantasia and Fugue in G minor, Bach; Spring Sketch, Brewer; Romanza, Horatio Parker; "Trümmerei" and Romance, Schumann; "Claire de Lune," Karg-Elert; "Finlandia," Sibelius.

At the second recital Mr. Groom will

play as follows: March, from Third Symphony, Widor; "In Olden Times," Goodwin; Wedding Song, Horatio Parker; Scherzo, from Second Symphony, Widor; "Marche Funebre," Tchaikovsky; Fugue in D major, Bach; Andante, from Fourth Organ Concerto, Handel; Allegro in E, from Flute and Piano Sonata, Bach; Toccata, Boellmann.

Guy C. Filkins, Detroit, Mich.—Beginning with the first Sunday in October Mr. Filkins is giving a series of monthly vespers recitals at the Preston Methodist Church. His program for Oct. 6: Third Sonata, in C minor, Guilman; Canon, Zonta, Frysinger; Nocturne, Hall; "Twilight," Friml; "The Tragedy of a Soldier," Nevin; "Caprice," Viennois; Kreisler; Offertoire in D, Batiste.

Herbert Foster Sprague, Toledo, Ohio.—Mr. Sprague gave his fifty-second recital in Trinity Episcopal Church Sunday afternoon, Oct. 13, before an audience which filled that large church. The Toledo critics the next day rendered him a vote of thanks for his work in bringing before lovers of the organ the best in organ literature. The program was devoted to the French masters and was as follows: "Final de la Sixieme Symphonie," Charles Marie Widor; Andantino, Charles Chauvet; "Pastorale en la Majeur," Henri de Shaves; "Fugue en sol Majeur," Alexandre Guilman; "Elevation en mi Majeur," Camille Saint-Saens; "Pastorale en la Mineur," Alois Clausmann; "Cantilene en la Majeur," Theodore Salome; "Final de la Premiere Symphonie," Louis Vierne.

Mr. Sprague's fifty-first recital was played Sept. 29, and the unusual and interesting program was "Prelude en ut Majeur," Joseph Roussie; "Canzone si b Majeur," Rene Vierne; "Pastorale en si b Majeur" (Premiere Symphonie), Louis Vierne; Meditation in D, Theodore Rubick; "From the South," James Gillette; "Softening Shadows," E. S. Stoughton; "Il Natale in Sicilia," Pietro Allesandro Yon; "Sonata Eroica" (Second), C. Villiers Stanford.

William B. Colson, Cleveland, Ohio.—Mr. Colson presented a series of four twilight recitals on the Monday afternoons of October in the Old Stone Church, with soloists for each concert and a chorus which sang Wagner's "O Sing to God" for the last of the series. Mr. Colson's offerings were:

Oct. 7.—Prelude, C. V. Alkan-Franck; Caprice de Concert, Archer; "Peer Gynt" Suite ("In the Morning," "Ase's Death," "Anitra's Dance"), Grieg; Fantasia, Op. 154 (Maestoso Lento, Allegro Agitato), Rheinberger; "Pilgrims' Chorus" ("Tannhauser"), Wagner; Scherzo from First Sonata, Buck; "Dawn," Fritsch; "The Swan," Bach; Aria from the Orchestral Suite in D, Bach; Spring Song, Mendelssohn; "Liebestod" from "Tristan and Isolde," Wagner; "At the Convent," Borodine; Allegro Moderato from the B minor Symphony, Schubert.

Oct. 14.—Prelude to "Lohengrin," Wagner; Midsummer Caprice, Johnston; Toccata from the First Organ Suite, Rogers; "The Nightingale," Saint-Saens; Gavotte in A, Gluck-Brahms; "Forest Murmurs" ("Siegfried"), Wagner; Serenade, Tosti; Oct. 21.—Prayer, C. V. Alkan-Franck; "Christmas in Sicily," Yon; Finale, Allegro Risoluto, d'Evry; Serenade, Rachmaninoff; Adagio from the Second Sonata, Buck.

Eric De Lamarter, Chicago.—The Thursday afternoon program at the Fourth Presbyterian Church by Mr. De Lamarter, Oct. 21, included: "Doric," Toccata, Bach; Carillon, Leo Sowerby; Sonata in A minor, Felix Borowski; Meditation, Rosseter; G. Cole; "Suite Ancienne," F. W. Howsart; "The Cure," Edward J. Horsman.

For Nov. 7 Mr. De Lamarter has prepared the following: "By the Waters of Babylon," Sigfrid Karg-Elert; Caprice de Concert, J. Stuart Archer; Sonata in D major, Guilman; Intermezzo, Gaston Dethier; Variations ("Gothic" Symphony), Widor; "A Desert Song," Ernest H. Sheppard; "Landscape," Joseph Bonnet.

Edwin Stanley Seder, Chicago.—Mr. Seder, who as the new assistant organist at the Fourth Presbyterian Church, is giving half of the Thursday afternoon recitals, has presented these programs:

Oct. 10.—Symphony for Organ, in F minor, Widor; "Clair de Lune," Karg-Elert; "Meditation a Ste. Clotilde," Philip James; Pastoral, Op. 26, Guilman; Fugue in E flat major, Bach.

Oct. 17.—Sonata in E minor, Rogers; "Evensong," Johnston; Pastoral, Franck; Allegro in F, Guilman; "Evening Bells and Cradle Song," Macfarlane; Finale (Symphony), Vierne.

Oct. 31.—Sonata, in D minor, Guilman; Andante Cantabile (Symphony 4), Widor; Intermezzo, Callaerts; Prelude in B minor, Bach; Morning Serenade, Lemare; "Hosannah" (Chorus Magnus), Dubois.

Robert M. Treadwell, New York City.—In a recital at the First Baptist Church of Ridgefield Park, N. J., Mr. Treadwell, organist of Olivet Memorial Church in New York, played as follows: Triumphant March, Morrison; "Marche Nocturne," MacMaster; Evensong, Johnston; "The Angelus," Massenet; "Jubilant Deco," Silver; Festive March, Smart.

Mrs. Edith Rounds Smith, Redlands, Cal.—The principal numbers played by Mrs. Smith, F. A. G. O., during September on the four-manual organ of the First Presbyterian Church, Pasadena, Cal., were: Prelude to "The Deluge," and "Le Cygne," Saint-Saens; Slow Move-

ment from Piano Concerto, Raff; Adagio in F, Rheinberger; Cradle Song, Brahms; "Trümmerei," Schumann. In the First Congregational Church, Redlands, of which she is organist, Mrs. Smith played: Prayer in G flat, Lemaigre, and Rhapsody in D, Saint-Saens, on the four-manual Austin.

Emil R. Keuchen, Buffalo, N. Y.—Mr. Keuchen divided his program into two parts—one devoted to the works of foreign composers, and the second devoted to American works—in playing at the Pilgrim Evangelical Church on Sept. 24. His offerings were:

Foreign Composers: Prelude, Op. 29, No. 1, Piere; Adagio from "Sonata Pathétique," Beethoven; "Sunday Morning in Ghent," Swiss Soule Roudel; "The Bee," from "Summer Sketches," Lemare; Andante, from Symphony in G, Haydn.

American Composers: Romance, J. H. Brewer; "Arbutus," Paul Bliss; Compositions by K. S. Stoughton—"The Garden of Irem," from the "Persian Suite"; "The Song of the Priestesses," from the "Egyptian Suite"; "Rameses II," from the "Egyptian Suite"; "Within a Chinese Garden," Humoreske, F. E. Ward; "Battle Hymn of the Republic," Kinder.

Henry F. Seibert, Reading, Pa.—In his recitals before the evening service at Trinity Lutheran Church recently Mr. Seibert has played:

Oct. 6—"The Answer," Wolstenholme; Concert Caprice, Mansfield; "Evening Bells and Cradle Song," Macfarlane; Festival March, Kroeger.

Sept. 29—"The Swan," Saint-Saens; Caprice, Kinder; Melody, Liszt; "Minster Bells," Weidner; Prelude, G. Bach.

Sept. 22—"Trümmerei," Schumann; Scherzo Toccata, Gordon B. Nevin; Song Without Words, Mendelssohn; Evening Chimes, Stebbins; Adagio (Occasional Oratorio), Handel.

Miss Edith B. Athey, Washington, D. C.—Miss Athey, organist of the Hamline M. E. Church, made use of a part of her vacation by giving recitals for the benefit of the Red Cross on the Miller, three-manual and echo organ in the First Presbyterian Church of Connellsville, Pa., Aug. 12, and in the First M. E. Church of Scottsdale, Pa., Aug. 22. At Connellsville she played: "Marche Religieuse," Guilman; Andantino, Salome; Idylle ("At Evening"), Buck; "Gavotte Moderne," Lemare; Allegro, Batiste; Grande Offertoire in D, Batiste; "The Swan," Saint-Saens; "Chant sans Paroles," Tchaikovsky; "Holsworth Church Bells," Scherzoso, Woodman; Military March, Schubert.

At Scottsdale her offerings were: "Marche Religieuse" (by request), Guilman; "Chant de Bonheur," Lemare; "The Swan," Saint-Saens; "Moment Musical," Schubert; Military March (by request), Schubert; Overture to "Stradella," Flotow-Buck; Minuetto, Calkin; Communion in G, Batiste; Grande Offertoire, Saint Cecile, No. 4, Lefebure-Wely; March in D, Best.

Ernest O'Dell, Whitby, Ont.—Mr. O'Dell gave a recital in All Saints' Church Sept. 21, at which two vocal soloists assisted him and at which his organ selections were: "Marche Solennelle," Mally; "At Evening," Buck; "Annette and Lubin" (Gavotte Pastorale), Durand; Variations on "From Greenland's Icy Mountains," James; Romanza, Haydn; Toccata in G, Dubois.

Francis Sanford De Wire, Youngstown, Ohio.—St. John's Episcopal Church announces that on the first Sunday evening of each month the organist and choir-master, Mr. De Wire, will give a free organ recital immediately following the regular service. An attractive program was prepared for Oct. 6, at which D. Earl Percival was soloist. The program follows: Variations de Concert, Bonnet; "The Sandman" (a Lullaby), John Carver Alden; Fugue in G minor, Bach; "In Dulci Jubilo," Bach; Largo, Handel; "Fiat Lux," Dubois.

William R. Crawford, East Orange, N. J.—Mr. Crawford, organist of the Arlington Avenue Presbyterian Church, gave a recital for the benefit of the Red Cross on Oct. 7 and offered the following: "Overture," Christian Soldiers' (transcription), E. L. Ashford; Pastoral, Lefebure-Wely; Allegro Moderato, G. Waring Stebbins; Allegretto Rocco, John Gordon Seely; Prelude and Fugue in G major, C. H. Rink; Solace (song without words), Sibley G. Pease; "Will o' the Wisp," Albert Junckmann; Recollections of the Civil War ("Tenting Tonight," "Just Before the Battle, Mother," "In the Prison Cell I Sit," "O, Wrap the Flag Around Me, Boys"); National Songs of the Allies; "The Star-Spangled Banner," Dr. Samuel Arnold; "Dreaming of Home" (arranged for the organ by William R. Crawford), R. S. Morrison.

Harry T. Polk, Valparaiso, Ind.—Mr. Polk gave the following compositions at a vespers recital on Oct. 13 in the First Presbyterian Church: Polonaise, Chopin; Rest, Elezic; Youfferoff-Gaul; "The Bee," Lemare; "Dithyramb," Lucas; "Kammenoi Ostrow," Rubinstein-Gaul; Canonetta, Vodorinski; "Pomp and Circumstance," Elgar; "In Paradisum," "Chant Pastoral," "Alleluia," Dubois.

Paul Martin, Jr., Brooklyn, N. Y.—Mr. Martin gave the opening recital on a two-manual organ built by Reuben Midmer & Son, Inc., of Brooklyn, in Salem Evangelical Church Oct. 15. His offerings on the new instrument were: Concert Piece, Guilman; "Peer Gynt" Suite

("Morning," "Ase's Death," "Anitra's Dance"), Grieg; Fugue in A minor, Bach; Lullaby, Iljinsky; Barcarolle, Debussy; Offertoire in D, Batiste; "To a Wild Rose," MacDowell; "Witches' Dance," MacDowell; Overture to "William Tell," Rossini-Buck; Andante and Toccata (Fifth Symphony), Widor.

Sibley G. Pease, Los Angeles, Cal.—At the First Presbyterian Church the first monthly musical service of the season was given on Sunday evening, Sept. 22. Mr. Pease is the organist and director. The following numbers were presented: Organ: "Marche Aux Flambeaux," I. Barton; "California Suite" (first rendition in Los Angeles), Roland Diggle; "At Twilight," J. Frank Frysinger; "America, the Beautiful," Will C. Macfarlane; Quartettes: "Behold, Thou Shalt Call a Nation," Frederick Stevenson; "O Lord, I Come" (with flute obligato), Eraga; "God Be With Our Boys Tonight," Wilfrid Sanderson; Bass solo: "Honor and Arms" ("Samson"), Handel (J. Gordon Jones); Tenor solo: "Sound an Alarm" ("Judas Macabaeus"), Handel (Lewis L. Russell); Flute solo: "Reverie Poetique," E. Koehler (Dr. C. V. Sherman). Preceding each number a few remarks were made regarding the composer and his composition.

R. Buchanan Morton, St. Paul, Minn.—Mr. Morton, organist and director of music in the House of Hope Church, played the following music in that church during the month of September: Larghetto in B flat, Merckel; Prayer, F. F. Harker; Prelude on "Why Wanderest Thou," Guilman; Elevation in A flat, Guilman; Choral Prelude on "St. Ann's," Parry; Holsworth Church Bells, Wesley; Meditation, Mally; Toccata and Fugue in D minor, Bach; Andante from Sonata, No. 1, Harwood; "Dithyramb," Harwood; Study in E, Schumann; Largo in G, Handel; Fughetta in C, E. Townsend Driffill; Quasi Pastorale, Smart; Minuet and Trio, W. S. Hoyte; Adagio from "Sonata Eroica," Stanford; Serenade, Widor; Kieff Processional, Moussorgsky; Cradle Song, Lanke; "Grand Choeur," Hollins; "Piece Heroique," Cesar Franck; Adagio, Collin; Fugue in F minor, Rheinberger; Poco-Adagio, Smart; "Marcia Eucarista," Ravanello.

Henry Ward Pearson, Frederick, Md.—Henry Ward Pearson, organist of the school of music of Hood College, opened the winter artists' series with an organ recital in Seminary Hall on the evening of Sept. 30, when the following program was presented to a crowded house: Air a la Courree, Handel; Gavotte in B flat, Handel; "Chanson de Joie," Hailing; Two Movements from Sonata No. 3, Guilman; "Will o' the Wisp," Nevin; Prelude to "The Blessed Damosel," Debussy; Toccata, Crawford.

Lucien E. Becker, Portland, Ore.—Lucien E. Becker, F. A. G. O., began his winter series of organ recitals at Reed College on Tuesday evening, Oct. 8. These programs of organ music, with short talks concerning the various compositions, have been a feature of the extension work of Reed College for two years, and have aroused considerable interest among music lovers. Mr. Becker's first program was confined to the works of English composers. It included: "Grand Choeur," Hollins; Fountain Revery, Fletcher; Sonata No. 2, A minor, Elgar; "Minster Bells," Wheelton; "Summus Corda," Elgar; Theme and Variations, Carter-Turpin. The Olds memorial organ was used.

Joseph Clair Beebe, New Britain, Conn.—On Sunday afternoons in October Mr. Beebe has played recitals as follows at the South Church:

Oct. 6.—American Composers: Suite: "In India," Stoughton; Vision Fugitive, Stevenson; Sea Pieces ("Starlight," "Song," "Nautilus"), MacDowell; "Marche Militaire," Shelly.

Oct. 13.—Miscellaneous Program: Festival Toccata, Fletcher; "En Bateau" (Barcarolle), Debussy; "The Little Shepherd," Debussy; Second Sonata, Faulkes; Prelude, Glazounov; "Angelus du Soir," Bonnet; Fantasia ("Maryland, My Maryland"), Allen.

Oct. 20.—American Composers: Suite (C major), Bartlett; "Scherzando" ("Dragonflies"), Gillette; Canzona, Dickinson; "Evensong" (re-requested), Johnston; "Fanfare d'Orgue," Shelly.

Oct. 27.—Old English Composers: Allegro (from an Anthem), William Byrd; Adagio (The Golden Sonata), Henry Purcell; Trumpet Tune, Purcell; Introduction and Gavotte, Thomas Arne; Concerto (E flat), William Felton; Andante, Jonathan Battishill; Duetto, William Russell; Andante con Moto, Samuel Wesley; Overture (C major), Thomas Adams.

The program by old English composers was repeated by request.

Cornelius M. Estill.—A recital was given by Mr. Estill, organist and choirmaster of St. Peter's, New York City, following the regular evening service, Sunday, Sept. 28, at St. John's Church, Charleston, W. Va.

The program: "Marche de Processione," Francis; Romance, Debussy; "Will o' the Wisp," Nevin; "Evensong," Johnston; And Fugue in D minor, Bach; "Marcellaise," Debussy; de Lisle; "The Star-Spangled Banner."

Mr. Estill was at one time a choirboy and afterward assistant organist at St. John's, and the recital was in the nature of a reunion. It was Mr. Estill's last public appearance. His death is recorded on another page of The Diapason.

Charles A. Sheldon, Jr., Atlanta, Ga.—Mr. Sheldon, the city organist, gave his regular recital at the Auditorium Armory

Sept. 29. The program was as follows: "Marche Nuptiale," Ganne; Meditation, Sturges; Concert Overture in B minor, Rogers; Eleventh Nocturne, Chopin; Gavotte, Martini; "Song of Autumn," Soughton; "Oh, the Lifting Springtime," Stebbins; Offertoire in E flat, Lefebure-Wely; "The Star-Spangled Banner."

Dr. Ray Hastings, Los Angeles, Cal.—Principal numbers played at the Temple Auditorium during September were: Prelude, C sharp minor, Rachmaninoff; Meditation from "Thais," Massenet; Berceuse from "Jocelyn," Godard; Cantilene Nuptiale, Dubois; Romance sans Paroles, Bonnet; Reverie, D flat, Bonnet; "Echo," Tombelle; Elevation, A flat, Guilman; Verset, F minor, Franck; Romance, D major, Parker; Souvenir of Venice, Donatelli; March, "The Golden State," La Monaca.

A. Beck, River Forest, Ill.—Mr. Beck, instructor of organ and piano at Concordia "Teachers' College, River Forest, having been called to the colors, gave the following farewell recital at the college chapel Sept. 27: Fugue in D minor (violin fugue), Bach; Andante from Fourth Sonata, Bach; Canzona, Guilman; Funeral March and Chant of the Seraphs, Guilman; Concerto No. 1, Handel; Theme, Variations and Finale in A flat, Thiele.

W. Fishwick, A. R. C. O., Detroit, Mich.—Mr. Fishwick, in his recitals at the Madison Theater, last month, gave: Second Movement, Eighth Sonata, Guilman; Fanfare, Lemmens; First Movement, Fifth Sonata, Guilman; "Ou Soir," d'Evry; "The Fountain," Fletcher; First Movement, Fourth Sonata, Guilman; "At Sunrise," Diggle; Meditation, Barnes; Gavotte, Scharwenka; Andante, No. 2, Smart; Gavotte, Elgar; Minuet, Boccherini; Andante, Violin Concerto, Mendelssohn; "Song of Sleep," Somers; "Canzonetta Del Salvatore Rosa," Liszt; Holbrook; "Danse Pastorale," Chamade; "Kammenoi-Ostrow," Rubinstein; "Deserted Farm," MacDowell; "Humoresque," Dvorak; Serenade, Widor; Adagio, Fifth Sonata, Guilman; "The Fountain," Matthews; Berceuse, Moszkowski; "Humoresque," Ward; Caprice, Op. 72, Wrightson; Nocturne in A minor, Schaeffer; Scherzo in D, Vodorinski; Scherzo from Fifth Sonata, Guilman; "Valse Triste," Sibelius; Moonlight Serenade, Frysinger; "Marche Solennelle," Gounod; Andantino, G minor, Franck; Fanfare in D, J. Bridge; Romance, Rubinstein.

Albert Scholin, who left Chicago three months ago to accept the position of organist and director at Zion Church at Jamestown, N. Y., is now in camp at Columbus Barracks, Ohio. Mr. Scholin's church is holding his position open for him until the end of the war.

DE LAMARTER TAKES BATON

Well-Known Chicago Organist Temporarily Conducts Orchestra.

Eric DeLamarter, organist, critic and composer, who has been a leading figure in the musical circles of Chicago for a long time, and is organist of the Fourth Presbyterian Church, has been made acting conductor of the Chicago Orchestra, with the title of assistant conductor. Frederick Stock, conductor of the orchestra, who succeeded the late Theodore Thomas, has resigned for the period necessary for him to complete his citizenship. Mr. Stock, a native of Germany, had taken out his first papers before the war, but neglected to apply for his second papers, and as a consequence is classed as an "enemy alien," although his attitude has been one of pronounced loyalty to the United States.

William Middelschulte, who has been the orchestra's organist for many years, and also is known far and wide as one of the city's leading musicians, also has retired. Mr. Middelschulte likewise had not completed the process by which he is to become an American citizen.

Mr. DeLamarter was born at Kaumazoo, Mich. His musical education began under George Herbert Fairclough. Later he studied under Mr. Middelschulte, Mary Wood Chase and Theodore Spiering, going to Paris later to study organ under Guilman and Widor. His professional work began as choir director in St. Paul when he was only 15 years of age, but all his adult life has been spent in the musical world of Chicago. He has been organist and musical director of the New England Congregational Church, organist of the First Church of Christ, Scientist, director of the Musical Art Society in succession to Frederick Stock, member of the faculty of the Chicago Musical College and at present organist of the Fourth Presbyterian Church. As a composer he is well known. Several of his works have been played by the organization which he is now to lead.

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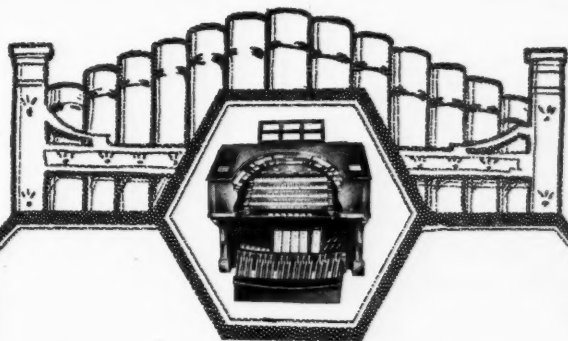
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What "In the Twilight" Did

By ALBERT COTSWORTH

Herewith an actual experience:

It was a hot Sunday morning in July. The pastor was away and much of his flock was scattered or taking it easy at home. The organist and quartet were on hand and ready for business. The congregation bade fair to be small and the weather would make them listless.

I sought out the "supply." He was from a large down-state town, where they have all the conveniences of a city and are spared its annoyances; where the people are prosperous, generous, cultured and the average congregation is probably more alert and better informed on the movements of thought than the city group; where the music is often well paid for and of a grade and quality to compare favorably with any standard. The pastors of such churches are eagerly sought to look after the spiritual Sunday food of the people left behind when the long vacation comes to the ministerial head of the city church.

This minister had a nervous air, a sort of restlessness, which I might have diagnosed as anxiety over being in a large city church, had I not felt sure that I would be wrong on such a hazard. He was small of frame and reserved and retiring of manner, which tended to confirm my theory that, for some reason, he was embarrassed.

The service began. My prelude was Harker's "In the Twilight," only I used its sub-title, "Prayer." We had Shelley's "Christian, the Morn Breaks" and Buck's "Sing Alleluia Forth" for anthems and Adelaide Proctor's "My God, I Thank Thee" for a modern hymn and "Jesus Lover of My Soul" as the old-timer, with Gounod's "Le Soir" for the postlude—a simple service, as will be observed—even a bit worn in some respects, by certain measurements.

To my surprise the "supply" began things with a quiet authority, whose touch grew firmer as he proceeded, and when sermon time came he was master of a situation that created a most admirable appreciation of his abilities and his knowledge of how to use them. I went from surprise to perplexity and from there on to amazement. If I had been asked to pass on him, beforehand, my "snap judgment" would have been far afield—as is too often the way of hasty words concerning a wrong impression.

The service went through with vim and sparkle and the weather was forgotten in the interest aroused and cemented.

As I came down the aisle he hastily detached himself from some people who were telling him, cordially, what he had meant to them. He came toward me with a light in his eyes and a warmth in his voice that were unmistakable in sincerity and deep feeling. He took my hand in both of his, and that token I know to be the signal of a man's deepest expression. He can't be emotional any farther after he has given both hands, wholeheartedly. I wish I could remember just what he said, because it was a perfect tribute. I was so startled that I caught only his meaning, not nearly all his words. And perhaps I read more into what came to my ears and went to my heart than he intended, but I do not believe I did.

"I can't tell you how I thank you for what you did for me this morning," he said. "I was nervous, unstrung, disturbed and at sea with myself and circumstances. I went into the pulpit at loose ends. Never mind why, only that I have seldom approached a service with myself so poorly in hand. But almost at once I felt a quieting influence, a something which took me out of myself and into an atmosphere of ease and serenity. I rested in it, easily identifying it as the music which came from your organ in the prelude. It sounded reverent and devotional, and it gave me the tonic I needed. In fact, I was not aware of any bracing up. I just

let the other things slip away and found myself restored—normal. You did me a wonderful turn. I am grateful."

Then he added, impulsively: "If that had been my organist she would have upset me entirely. She always plunges into something which sets all my nerves going otherwise. It is never quieting, it is never thoughtful for my mood or moodiness, or what I may need to meet the day's demands. In an hour and a half I have to counteract the world's influences for six days on the men and women before me. I don't need a racket to work me up. I need something to give me a steady poise, so that I may gain power and have wisdom to select and use what I've prepared so that it shall induce strength in others because I've gained strength. I don't believe she ever thinks that I need something simple, direct and melodious to tone me up and down for what is expected of me. I am going to tell her what you did for me. She may never have thought of it."

I don't pretend to offer "food for thought" for my brethren and sisters. No hard and fast rules can govern all cases and organists have to learn by experience what is the relation of their task to life. In the widest sense the measurement of all work sifts itself down, ultimately, into that relation—the place and purpose of a man to his time. No one else can quite do it as he is expected to and his estimate, at the end of his days, is as to whether he honestly tried to do it up to his best light or only scrambled through it. Or whether he ignored all the ideality in it and confined himself to facts and defined obligations.

But it was easy for me to figure out the situation in the "supply's" choir loft. An organist, either through training or natural bent, vigorously adhering to the highest grade of music in repertory, doggedly sure that by continual use of it she would create a liking for it among those who much preferred simpler diet. One cannot find fault with her. Standards must be maintained, though the preacher slip and most of the pews nod.

But there is one part of the situation which can be maintained against all argument. Music for an ordinary prelude should sound simple, no matter how involved it be. There are, of course, times and occasions when the florid and ornate has its place. But for the most part the things which sound definite, are melodious and direct in treatment, fill the bill best for those who are being served. This last fact it is well to bear in mind. Employers, as a rule, do not care to be dictated to by the employed. An organist of the super class can use the wonderful Franck preludes, the Guilman and Mendelssohn sonatas and even make Mr. Rheinberger sound unlabored. They are so supreme as executants that the elaborate becomes simple under their hands. That's all right, as it should be. But in a considerable lot of running around it has to be chronicled that a great many preludes look better on the service lists than they sound to the ears. And only too many of them fall flat because they are unilluminated. To make an excerpt from a sonata sound convincing needs much more than execution or facility in making tone color.

And, if it can be said without being misunderstood, it is a sure test of musicianship to be able to take a simple thing and so infuse it with feeling, taste and personality that every bit of worth in it comes forward. Sometimes a homely creature does not recognize itself in better clothes than it is accustomed to wearing, but holds up its head gratefully and strives to fill the new place worthily. By the same token it demeans a bit of music to try to reveal its many sides when one is incompetent to do so. It might be considered necessary to undertake the elaborate and in-

involved if it were demanded. But for the very large average of churches the good things which are simple and capable of varied forms of expression give the greatest satisfaction to the congregations and can call for the best musicianship from the organist.

When a "request" comes it is seldom for the things that cost most labor. Every organist knows that he must have the "Andantino," "Largo," "Pilgrims' Chorus" and "Swan" on tap. If we are shrewd as merchants we try to have on sale what our customers buy. Different grades, of course, but we sell more of the ordinary things than of the extraordinary. And don't forget how much the preacher may be depending on you. He's your partner, you know.

BONNET IS GOING TO SOUTH

Will Make Tour of Texas Before Starting for Canada.

Joseph Bonnet will tour Texas and the far south the early part of November, and while there will give a series of opening recitals displaying new organs. Following this he will travel north for his third Canadian tour. Immediately afterward Bonnet goes to New England. Many colleges have engaged him previous to his appearance as soloist with the Boston Symphony Orchestra at Symphony Hall, Dec. 13 and 14.

The bookings for the Middle West in January and February are being made so rapidly that the time for this section will undoubtedly be extended. In Chicago, a recital in Kimball Hall will follow his engagement of two concerts as soloist with the Chicago Symphony Orchestra in Orchestra Hall. Mr. Bonnet will go to

the Pacific Coast the latter part of February, where bookings already are being arranged. He will return for the spring festivals the last of April and in May.

Mr. Bonnet's extraordinary playing and the finesse of his art are constantly becoming better known and appreciated in America. He has done a noble work in maintaining the highest standards and ideals and in putting forward only the best. The message he has to deliver is one that should be heard by every lover of organ music and those who desire the organ to maintain its true place in the art world.

Miss Staps Goes to Binghamton.

Miss Flora M. Staps, who has been organist and director of St. James' Church, Piqua, Ohio, for the last ten years, has received a call to Trinity Memorial Church, Binghamton, N. Y., and will take charge of the work Nov. 1. Miss Staps is a sister of Karl Staps, the organist of the cathedral at Cincinnati.

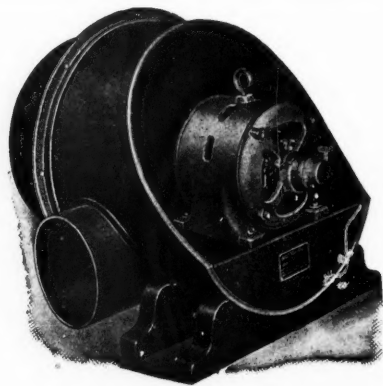
T. Tertius Noble Appointed.

T. Tertius Noble, organist and choirmaster of St. Thomas' Church, New York, and conductor of the St. Thomas Choral Society, has been appointed assistant conductor of the Oratorio Society of New York for the coming season.

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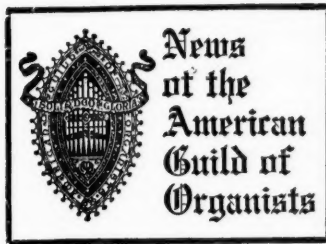
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New England.

Boston, Oct. 18.—The executive committee of the chapter held its first meeting of the 1918-1919 season at the Boston City Club Sept. 30. Those present were Everett E. Truette, Mus. Bac., A. G. O., dean; B. L. Whelpley, sub-dean; John Hermann Loud, F. A. G. O., secretary; Wilbur Hascall, treasurer; George A. Burdett, A. G. O., John D. Buckingham, A. G. O., Homer C. Humphrey, Albert W. Snow, Francis W. Snow, Raymond C. Robinson, F. A. G. O., and Allen W. Swan. Henry M. Dunham, A. G. O., and Dr. Hamilton C. Macdougall, A. G. O., were unable to be present.

The meeting was one of unusual good fellowship and several matters of importance were planned and acted upon. Among them was the suggestion of Dean Truette that a more definite standard should be formulated for organists desiring to become colleagues of the chapter, whereby a higher level of efficiency could be assured in future than is possible with the prevailing method of electing colleagues by the "proposed and seconded system." This was freely discussed and finally was referred to the officers of the chapter for development. If this suggestion can be satisfactorily carried out a great step in advance will have been made.

The executive committee elected Charles D. Irwin and William E. Zeuch to fill the vacancies, respectively, of W. Lynnwood Farnam, who resigned from the executive committee as he was moving to New York, but who is now in the Canadian service, and George A. Burdett, who is permanently ex-officio a member of the executive chapter, as are all ex-deans.

Mr. Burdett was instructed to write a letter to Mr. Farnam expressing the committee's appreciation of his valuable and artistic services for the chapter and regret that he is unable to serve any longer.

The secretary, together with the sub-dean, was empowered to write a letter to the family of the late Frank C. Peabody, voicing the sympathy and regret of the committee and of the entire chapter over the loss by death of such a staunch friend as Mr. Peabody had proved to be.

Various sections of the territory covered by the chapter are so distant from the headquarters that members who reside in those sections have little or no opportunity to receive any of the material benefits of the chapter. The executive committee has, therefore, appointed a "local representative" in the center of the sections where reside a sufficient number of members to warrant it. Each local representative will attempt to get the members of his district to come together locally and plan a social meeting, service and recital. The following appointments have thus far been made:

Alfred Brinkler, F. A. G. O., Portland district, including other cities and towns in Maine.

J. Sebastian Matthews, Providence district, including other cities in Rhode Island.

William C. Hammond, Springfield and Centre, Mass., district.

W. J. Clemson, Taunton, Fall River and New Bedford district.

Herbert C. Peabody, Fitchburg district, including Vermont.

The final business of this meeting consisted of a lengthy discussion and planning of the forthcoming activities of the chapter, and, notwithstanding the uncertainty of future conditions because of the war, the following schedule of activities was planned, which gives promise of holding the interest of the chapter throughout this musical season:

Oct. 28—Rooms of the Harvard Musical

Association, first social meeting.

Oct. 29—Portland, Maine, studio of Alfred Brinkler, social meeting for the members in the Portland district, under the direction of Alfred Brinkler, F. A. G. O., local representative. The dean will deliver his stereopticon lecture on "Consoles."

Nov. 4—Providence, R. I., Assembly Room of Grace Church, social meeting for the members in the Providence district, under the direction of J. Sebastian Matthews, local representative. The dean will deliver his stereopticon lecture on "Consoles."

Nov. 11—The Old South Church, organ recital by Henry E. Wry.

Nov. 18—Arlington Street Church, recital by B. L. Whelpley.

Nov. 25—Park Street Church, recital by John Hermann Loud, F. A. G. O.

Dec. 2—Emmanuel Church, recital by Albert W. Snow.

Dec. 9—Central Church, public service under the direction of Raymond C. Robinson, F. A. G. O., assisted by Mrs. Florence Rich King, A. G. O.; John D. Buckingham, A. G. O., and Frederick N. Shackley.

Dec. 16—Rooms of the Harvard Musical Association, second social meeting. Ernest M. Skinner will give a talk on organ pipes, with practical illustrations.

Jan. 6—Church of the Advent, recital by Francis W. Snow.

Jan. 13—South Congregational Church, public service under the direction of William E. Zeuch, assisted by Mrs. Antoinette Hall-Whitlock, A. G. O., and Francis W. Snow and C. D. Irwin.

Jan. 20—Mount Vernon Church, public service under the direction of Kenneth Shaw Usher, assisted by George A. Burdett, Herbert C. Peabody and H. R. Austin.

Jan. 25-30—Annual dinner (exact date to be announced).

Feb. 2—Harvard Club, recital by Henry M. Dunham and Homer C. Humphrey.

Feb. 17—Unitarian Church, Quincy, recital. (Organist to be announced.)

March 10—Emmanuel Church, recital by Harry B. Jepson of Yale University.

March 11—Rooms of the Harvard Musical Association, third social meeting.

May 1-10—Annual meeting. (Exact date to be announced.)

May 14—Christ Church, Fitchburg, public service under the direction of Herbert C. Peabody. (Assisting organists to be announced.)

A few additional services are being planned.

JOHN HERMANN LOUD,
F. A. G. O., Secretary.

Illinois.

The epidemic of influenza, which led to the order closing all theaters in Chicago and forbidding public gatherings, including dinners, etc., has held up the first dinner of the season of the Illinois chapter. It was planned to have a large gathering early in November, but all arrangements have been suspended pending developments in the influenza situation. It is hoped that the ban will be lifted in time to permit a dinner the first week in December, before the Christmas activities begin. The secretary will send due notice, but meanwhile it was decided by the executive committee at its meeting Oct. 21 at the Kuntz-Remmler restaurant to announce the reasons for the delay through the columns of The Diapason.

Various routine business was transacted at the executive committee session. The treasurer, Albert Cotsworth, reported a splendid response to his appeal to pay all dues to date.

A public service will be held at 4 p. m. Sunday, Nov. 17, at St. James' Episcopal Church. Another service will be held at the Second Presbyterian Church the afternoon of Dec. 15.

Sunday afternoon, Oct. 6, saw the opening of the chapter's season of A. G. O. services. Trinity Episcopal Church, Chicago, had the pleasure of entertaining the visiting organists and the visit was distinctly of mutual benefit. The choir of men and boys sang the Evening Service in D major by J. C. Marks. Miss Florence Hodge, A. A. G. O., organist-director of Christ Reformed Church, presented the lovely Nocturne by Ferrata and the brilliant "Rhapsodie Catalane" by Bonnet. Frank W. Van Dusen presented as his contribution to the success of the afternoon the first and second movements of the Fifth Sonata by Guilman. Mason Slade, organist-choirmaster of Christ Church, Woodlawn, played most effectively the Concert Overture in C minor by Hollins. W. D. Belknap, organist of the Fourth Scientist Church, chose the Fantasia on a Welsh Air by Best. The service was played by Irving C. Hancock, organist and choirmaster of Trinity Episcopal Church.

If the work done at the first service of the 1918-19 is an indication of

what is to follow, the chapter will have very attractive services this winter.

Headquarters.

The council of the American Guild of Organists held the first meeting of the season on Monday, Sept. 29. S. Wesley Sears, organist and choirmaster of St. James' Church, Philadelphia, was elected a member of the council to fill a vacancy. Mr. Sears is one of Philadelphia's leading musicians and a recitalist of note. He has already seen active service as an officer of the Pennsylvania chapter, and his choice by the council will be regarded generally as excellent.

Northeastern Pennsylvania.

Charles H. Doersam, F. A. G. O., has resigned his position as organist at the Second Presbyterian Church of Scranton to take the organ at the Presbyterian Church of Rye, N. Y. He is succeeded at the Second Church by Charles T. Ives, formerly of the Alexander Hamilton Institute of New York.

At a meeting of the executive committee of the Northeastern Pennsylvania chapter, held in St. Luke's parish house, the resignation of Mr. Doersam was regrettably received. Resolutions expressive of a great sense of loss to the chapter and also of the warmest appreciation of his services to the cause of good organ music and sincere good wishes for his success in his new field were unanimously adopted.

Mr. Doersam was the first dean of the chapter and was, until his resignation, a member of the executive committee.

The chapter expects to present a number of prominent organists in recitals during the season, which promises to be a most successful one.

Southern California.

Approximately twenty-five members of the chapter gathered in the banquet room of the Pin Ton Monday evening, Sept. 9, on the occasion of the first monthly meeting of the

season. Following the dinner Frank H. Colby, the outgoing dean, turned over the presiding office to the incoming dean, Ernest Douglas. Plans for the chapter's work for the season were discussed, and it was decided to arrange for bi-monthly organ recitals by members, with alternating meetings devoted to talks and discussions.

An interesting impromptu talk was given by Captain (Dr.) R. B. Mixsell of Pasadena, who recently returned from France, where he was in charge of a hospital near the front. Captain Mixsell's duties at one time took him within range of the enemy's missiles, a number of places where he was being bombarded, and he gave a vivid description of some of his experiences. He visited a number of famous French organs which he described.

Western New York.

The recital by Charles Courboin of Syracuse, scheduled for Oct. 15 in the Central Presbyterian Church, Rochester, has been postponed. Arrangements are being made by the Western New York Chapter to bring Mr. Courboin to Rochester in November.

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Facts and Fallacies of the Tuning-Fork

By GEORGE ASHDOWN AUDSLEY, LL. D.

Eighth Article

We said in the preceding article, alluding to our gold-leaf demonstration, that it must be evident to every one accustomed to think, without prejudice, on scientific subjects, that the results of so delicate an experiment must point to some power or natural force (which we call sound) neither recognized nor accounted for in the science of acoustics as at present held and taught dogmatically in our centers of learning. We go further, and venture to say, that the emphatic statement made by Professor Tyndall, and supported by Professors Helmholtz and Mayer, that the "whole function of the tuning-fork is to carve the air into condensations and rarefactions," is not sufficient to account for the phenomena presented by our experiments, in which the tuning-fork tells a widely different story in its own behalf. In the experiment alluded to the phenomenon of Sympathetic Vibration was shown in a simple, though none the less remarkable, manner; and we shall in the present article go somewhat more fully into the consideration of the phenomenon.

In all the text-books on Acoustics used in the science schools of to-day, the remarkable phenomenon of the Sympathetic Vibration of Sound—called so for want of a better or more expressive name—is passed over with singular neglect, just as if it was quite unworthy of serious consideration by the student; and care seems to have been taken to keep its marvels in the background and untold for fear of imperiling the belief in the wave-theory. The marvelous results obtained in our own experiments dare not be recorded in such one-sided text-books.

Professor Tyndall, in his "Sound," says more on the subject than any other writer we can call to mind, and we here give all he says in connection with demonstration by the tuning-fork, under the heading "Sympathetic Vibration":—

"The influence of synchronism may be illustrated in a still more striking manner, by means of two tuning-forks which sound the same note. Two such forks mounted on their resonant supports are placed upon the table. I draw the bow vigorously across one of them, permitting the other fork to remain untouched. On stopping the agitated fork, the sound is enfeebled, but by no means quenched. Through the air and through the wood the vibrations have been conveyed from fork to fork, and the untouched fork is the one you now hear. When, by means of a morsel of wax, a small coin is attached to one of the forks its power of influencing the other ceases; the change in the rate of vibration, if not very small, so destroys the sympathy between the forks, as to render a response impossible. On removing the coin the untouched fork responds as before."

"This communication of vibrations through wood and air may be obtained when the forks, mounted on their cases, stand several feet apart. But the vibrations may also be communicated through the air alone. Holding the resonant case of a vigorously vibrating fork in my hand, I bring one of its prongs near an unvibrating one, placing the prongs back to back, but allowing a space of air to exist between them. Light as is the vehicle, the accumulation of impulses, secured by the perfect union of the two forks, enables the one to set the other in vibration. Extinguishing the sound of the agitated fork, that which a moment ago was silent continues sounding, having taken up the vibrations of its neighbor. Removing one of the forks from its resonant case, and striking it against a pad, it is thrown into strong vibration. Held free in the air, its sound is inaudible. But, on bringing it close to the silent fork, out of the silence rises a full mellow sound, which is due, not to the fork originally agitated, but to its sympathetic neighbor."

We have here set forth, in a nutshell, all that acoustical text-books tell us anent the sympathetic sounding of unison tuning-forks. For some reason, Professor Tyndall deemed it advisable to hold the bowed and "vigorously vibrating fork" close to the unvibrating one, and to place "the prongs back to back, but allowing a space of air to exist between them." In our gold-leaf experiment we placed the vigorously-vibrating fork as close (or perhaps closer) to the gold-leaf as he placed his vigorously-vibrating fork to the unvibrating one; yet in our experiment the gold-leaf remained undisturbed, while in his, power was represented as being generated by the vibrating fork suf-

ficient, through the medium of sound-waves, to shake the prongs of a silent fork with the attendant production of sound that could be heard by everyone in his audience. Are not these facts sufficient to set the intelligent and open-minded student of acoustics seriously thinking?

Of all the numerous phenomena of Sound Force there is, perhaps, no one more remarkable than that known as Sympathetic Vibration. Our special attention was first called to the phenomenon about forty-five years ago. Shortly after we had finished our chamber organ, and furnished the room in which it was constructed, we happened to be engaged in testing the musical qualities of the more assertive unison stops, when our fingers strayed among the bass keys commanding at the time the open diapason. On releasing the keys, we were surprised to hear a loud and very beautiful sound filling the room. We very naturally imagined it to proceed from a pipe which continued speaking; and we left the organ-seat to move about the instrument to localize the sound. While doing so the sound died away and left us wondering. Returning to the keys, we started to deliberately sound and silence note after note, commencing at CC. After allowing each note to sound for a few seconds, we released it and listened. Nothing happened until we released the GG sharp key, when again our ears were regaled with the mysterious and beautiful sound of exactly the same pitch. As the sound evidently did not proceed from the organ, we made the room the field of investigation, and ultimately found that the sound was yielded by a saucer-shaped dish of Japanese porcelain about 22 inches in diameter. On giving a smart blow with our knuckles we found that it produced a note of the exact pitch of the GG sharp diapason pipe of the organ. The dish was hung up against a wall of the room, but only touching it at a single point, so it had ample freedom to vibrate. What appeared very remarkable at the time was that the mere sound of an organ-pipe, not by any means powerful, should, in a few seconds, be able to set into vibration a large and thick dish weighing about ten pounds. We followed up the discovery of the property of the dish with a study of the effects produced by various sounds of the organ on the undamped strings of the grand pianoforte, in the same room, which was tuned to the organ. We were in those days an innocent believer in the wave-theory of sound, notwithstanding the fact that we could not reconcile the behavior of organ-pipes with the dogmatic assertions in acoustical text-books.

Shortly after our experience anent the sympathetic vibration of the Japanese dish, we naturally flew to the pages of Tyndall, *et al.*, and there our attention was directed to the phenomenon exemplified by the twin tuning-forks, as described in the passages already quoted. Subsequently, being in Paris, we obtained from Dr. Rudolph Koenig two fine forks of 256 double vibrations, with proper resonators, and with these we commenced studies, on our own account, of sympathetic vibration. It was not long before we discovered the purposeful reserve exercised by Professor Tyndall and other acousticians in publicly experimenting with, and writing about, the tuning forks, in demonstration of the phenomenon of sympathetic vibration. If such overrated teachers did know the powers of the tuning-fork in this direction, they showed the "wisdom of the serpent" in hiding them.

We were surprised, on commencing our experiments, that to produce the phenomenon of sympathetic vibration it was quite unnecessary to place the forks on a single table, to place them close together, or to place their prongs "back to back, but allowing a space of air to exist between them." All such proceedings seemed to assume the dignity of lecture-table legerdemain. We soon found that when both forks were exposed anywhere, and on anything, in

the same room, it was impossible to bow one fork without the other responding immediately. This observation led to more exacting tests.

It is only necessary to describe one of the severe tests to which our studies and experiments led. In the house we occupied, in Chiswick, London, in the later years of the eighties, the following experiment was performed with the tuning-forks just mentioned. In the house (still standing) there is a large music-room 40 feet long, 20 feet wide, and 15 feet high, which is entered by a single door opening from a large square staircase and long hall 10 feet wide; from this door to the extreme end of the music-room is a distance of about 30 feet. The door is about 3 inches thick and solidly made. All the walls of the room are thick, of solid brick and plaster, that between the room and the staircase and hall being about 14 inches thick. Opening from the other end of the hall is a morning-room, 16 feet square, entered by a single thick door. Now, we placed one fork in the morning-room at the farthest spot from the door, and after carefully damping it, left the room and closed the door. Then we carried the companion fork into the music-room; and closing its door, placed the fork at the extreme end of the room, where we bowed it for about a minute, and then silenced it. On going to the distant fork in the morning-room we were surprised to find it sounding audibly. This effect is marvelous enough, even when one accepts sound as a natural force, and places it in the same category as gravitation, electricity, and magnetism; but what must we say of it, if we look at it according to the mechanical and problematical wave-theory? Consider for a moment what the bowed and sounding fork had to do according to that theory. First, it had to churn the entire volume of air in the music-room into active wave-motion sending 256 sound-waves, about 4 ft. 4 ins. long, throughout its 12,000 cubic feet of air in each second of time. Secondly, it had to send these waves with sufficient power against the solid wall and door to shake them into corresponding wave-formed vibrations. Thirdly, the vibrations, conveyed by the 14-inch brick wall and the heavy door, had to carve the whole air in the staircase and hall into sound-waves, of sufficient force to, in turn, shake the brick wall and door of the morning-room into 256 vibrations a second, having sufficient amplitude to churn the 3,072 cubic feet of air in the morning-room into corresponding wave-motion. Lastly, the air in the room had to bombard with blows, reiterated 256 times a second, the prongs of the still steel fork, weighing well on to a pound, with sufficient force to set them into vibration enough to create audible sound. Here is something in connection with sound conduction to deserve the attention of the serious thinker. Further, it must be borne in mind that the fork bowed in the music-room at no instant vibrated with an amplitude exceeding one-twentieth of an inch.

All writers on acoustics seem to agree in the belief that the sympathetic vibration of the silent fork is due to the action of air waves generated by the vibrations of the bowed fork—a proposition that all our severe tests clearly refute. There was a learned wave-theorist present at our first lecture before the Musical Association of London, and we now pay him the compliment of quoting him as an authority on the action of the tuning-fork in sympathetic vibration. Thus writes Mr. Sedley Taylor, of Cambridge University, in his "Sound and Music":—

"A more instructive method of studying resonance is to take two unison tuning-forks, strike one of them, and hold it near the other, but without touching it. The second fork will then commence sounding by resonance, and will continue to produce its note, though the first fork be brought to silence. Further, the phenomenon requires a certain appreciable length of time to develop itself, for if the silent fork be only momentarily exposed to the influence of its vocal fellow, no result ensues. The resonance, when produced, is at first extremely feeble, and gradually increases in intensity under the continued action of the originally-excited fork. Some seconds must elapse before the maximum resonance is obtained. The conditions of our experiment," continues Mr. Taylor, "show, directly, that the resonance of the second fork was due to the transmission by the air of the vibrations of the first, the successive air-impulses falling in such a manner on the fork as to produce a cumulative effect. If we bear in mind the disproportionate mass of the body set in motion, compared to that of the air

acting upon it—steel being more than six thousand times as heavy as atmospheric air for equal bulks—we cannot fail," says this distinguished wave-theorist, "to regard this as a very surprising fact."

We can assure the acoustician that it would be a much more "surprising fact" than Mr. Taylor seemed to realize, if it only happened in the manner he imagined. But the scientific mind can imagine anything, as we shall show by some examples in our next article, in which we continue the present subject.

(To be continued.)

USING THE STOPS.

The University of Wisconsin, School of Music, Office of the Director, Madison, Wis., Oct. 11, 1918.—Editor The Diapason. Dear Sir: I wish to add a word in support of Mr. Alex Gibson's communication entitled "Use Your Stops" in your September issue.

I think he is entirely right in saying that we lose sight of the fact that a great deal of registration should or could be done by hand. I wrote an article some time ago for another paper in which the same idea is put forth. Registration is a matter of skill—not ease. It seems—unfortunately—that the majority of organists rely almost entirely on pistons or the crescendo pedal for this important branch of organ playing. They over-register and do not register enough.

My own case was somewhat analogous to Mr. Gibson's when I studied the organ. It often meant that I had to practice the change of stops by hand and devote time to this method, but I found out as I grew older and more experienced that this course had given me a command of the stops themselves, and also that when I got to organs with more accessories I was able to use much better judgment in handling them. While the organ player, with our present large organs, should have at his command a sufficient number of accessories, yet it looks somewhat as though we were going to the length of increasing these accessories the same as we are doing the number of stops, and getting beyond real usefulness with them—a sort of "embarras de riches."

I can only finish this little communication with the one Mr. Gibson finishes as I think it lies at the root of the situation. Yours truly,

CHARLES H. MILLS.

Gordon Balch Nevin conducted a musical service in the First Presbyterian Church of Greensburg, Pa., Sept. 29, at which the choir sang G. Herbert Knight's cantata, "Trust in God at All Times." Alan R. Davis, harpiste, of the Johns-town College of Music, and Carl G. Gardner, violinist, assisted. Mr. Nevin played the allegro movement from Mendelssohn's First Sonata as a prelude and a recital Postlude by Edmundstoune Duncan as a postlude.

Private Edward Stevens Cogswell of Fitchburg, Mass., died at the base hospital, Camp Devens, Sept. 17, of pneumonia, having been in the service only two weeks. Private Cogswell was 23 years old. He was organist of the Rollstone Congregational Church and was an unusually talented pianist and accompanist.

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By REGINALD LEY McALL

For variety nothing can approach the life of a "Y" man in France. He may be running a warehouse, driving and repairing all kinds of cars and camions, organizing a canteen, building huts, doing emergency work during movements of troops, or planning the unlimited variety of educational, social, musical and athletic, as well as religious activities of the men. All this in addition to the regular hut routine, but dovetailed into it so that one gets his share of nearly every form of work. The best of it is that whatever a man did in his "former existence" comes in handy.

For those who have a bit of French at their tongues' end another fascinating field is opened. Thus it was that I spent a glorious three months on the Champagne front, being one of those who responded to the call for men to undertake welfare work in the French army.

Passing through Chalons, which was an important army center, I went out first to an old village where artillery troops were resting. Some of the people were still living there, and in every house and barn soldiers were quartered. The life of the village seemed active. A single teacher managed the forty-six children who still came to school, and I made several visits there with my tiny folding organ. No music had ever been taught them, but we learned together several school songs, with a canon in four parts. The teacher's mother and grandfather came in, and I heard the story of this family. They had all lived at Warmeriville, northeast of Rheims, and after it had been taken by the Germans in 1914 the two women were removed to Sedan, finally reaching France. The old man was left, but last January he was allowed to return and now the family is reunited not thirty miles from the old homestead, though each had traveled more than 400 miles through the enemy's country. It is remarkable that these three had no actual ill-treatment of which to complain.

Early one morning I walked over to D— to see an officers' review by General Petain, who shook hands with all of us. The review was held in our foyer, or hut, and Generals Gouraud, Chrétien and Hély d'Oissel were there.

The service held every evening at Notre Dame in Chalons for the French who were going back to the trenches was most impressive. Several hundred blue-coated fellows occupied the nave, and every now and then another would slip in, sometimes with his heavy kit on his back; or a black figure standing near one of the great pillars would be saying his own prayers, interrupted by the hearty plainsong which followed the sermon. Deep feeling lay in that lusty response from men who had taken a last quiet hour before their return to duty.

Later on during one day I had sing-songs for Moslems and Moroccans, Italian laborers and a sanitary corps of French, as well as some picked infantry. This was the post where the late R. Bayard Cutting worked so faithfully. His job was far more difficult than mine, for he had to make change in half a dozen currencies for the chocolate and coffee!

The men greatly enjoyed music during the films when the cinema was on and called for their favorite songs between them. Once when I was playing "Tipperary" for the crowd, the group of officers on the front benches stood at attention. They evidently thought I was playing an Anglo-American national air!

As often as possible we organized concerts, and the talent was sufficient and varied. Many could play the

violin, but where was the instrument? I finally found one, which did duty for several performers. A fine clarinetist gave us much pleasure, and from time to time reciters were found, and even acrobats.

The poilu always sings with animated motions. He acts out his song and neither difficulties in the music, nor disturbances in the crowd, nor even the accompaniment of nearby bombs can upset him. I was playing one night when a Gotha dropped bombs about half a mile away and no one in the crowded hut turned a hair. The best test of success in one of these "concerts" was when the singers came up so fast that the program was really taken out of one's hands. Never would they take advantage of my lack of fluent French to put over an indecent number; I put them on their honor, and they respected my confidence.

The need for men to enter this work with the French army is imperative. They must be between 37 and 50 years old and not in class 1. Nothing could appeal more to one who loves his fellows and wishes to make a real contribution to our cause, particularly in ministering to the French troops. They are now asking for baseball to be organized in every corps, and the other outdoor sports will follow. Italy has also demanded that we establish huts throughout her army. I know that men are hard, indeed, to find; but among those who play, make and sell organs many could choose this calling—the only direct means they have of doing war work abroad.

I should be only too glad to answer any questions addressed to me care of War Personnel Board, 347 Madison Avenue, New York City.

FRY'S PUPILS AT NEW POSTS

Philadelphia Man Preceptor of Many Advancing Organists.

Following are a few of the activities of pupils of Henry S. Fry of Philadelphia:

Miss Eleanor G. Drew successfully passed the examination for associate-ship in the A. G. O. She has resigned her position at the Baptist Church of Lansdowne, Pa., and accepted a position as organist of Gethsemane M. E. Church, Philadelphia, and teacher of organ at the Peall Conservatory of Music in that city.

Miss Edith M. Griffenberg has been appointed organist of St. John's Lutheran Church, Philadelphia, where she plays a three-manual Odell organ. Miss Dorothy Lancaster has been appointed organist of the Sayres Memorial M. E. Church.

Miss Louise Sailer, who passed the examination for admission to the American Organ Players' Club when just past 17 years of age, has accepted, in addition to her duties as organist of the First Presbyterian Church (Kensington), Philadelphia, the position as organist of the Baltimore Theater, West Philadelphia.

Mr. Ellwood Craig has resigned as organist and choirmaster at Trinity Church, Moorestown, N. J., and has accepted a similar position at the Church of the Redemption, Philadelphia.

Miss Lillian B. Gregg has been appointed organist of the Diamond Street Baptist Church.

Earl Bickel, organist of Grace Lutheran Church, Reading, Pa., and Rodney P. Duncan, organist of one of the U. P. churches in Philadelphia, have gone into the service of their country—the former to Camp Lee and the latter to Fort Leavenworth.

Dr. Mansfield at Brenau.

Dr. Orlando A. Mansfield, F. R. C. O., F. A. G. O., formerly professor of music and organist at Wilson College, Chambersburg, Pa., has accepted the position of professor of organ and theory at Brenau College, Gainesville, Ga. His theory classes are especially large, numbering 200 pupils.

Mason Slade, organist of Christ Church in Woodlawn, Chicago, has accepted the position as assistant to C. W. Best, manager of the entertainment bureau of the Central Division of the Y. M. C. A. army work.

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A Monthly Journal Devoted to the Organ

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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FRIENDS OF THE DIAPASON PASSING through Chicago are cordially invited to call at this office. The editor may always be found between 9:30 and 11:30 a. m. and between 1:30 and 4 p. m. Out-of-town readers are urged to make the office of The Diapason their headquarters when visiting in Chicago and mail may be addressed to them in our care and will be promptly forwarded. The office in the Kimball building is in the heart of the musical district and is convenient to every part of the business center of Chicago.

GOVERNMENT REQUEST.

In order to save paper the pulp and paper section of the War Industries Board has reduced materially the amount of paper stock allowed all publications and has made a number of strict rules. Among the practices that are ordered to be abandoned are these:

"Continuing subscriptions after date of expiration, unless subscriptions are renewed and paid for."

"Giving free copies to advertisers, except not more than one copy each for checking purposes."

Subscribers will greatly assist The Diapason by noting the foregoing and not allowing their subscriptions to lapse. Your co-operation is earnestly requested.

NEW ENGLAND EXAMPLE.

The New England chapter of the American Guild of Organists is solving one of the problems of that organization in a most effective manner and is setting an example to the entire guild by organizing the membership of towns at a distance from its headquarters in Boston into districts. The New England branch, including, as it does, a number of organists known from coast to coast, has often blazed the way and it would repay the officers of other chapters to study the outline of its season's work as printed in the guild department of The Diapason this month. In various outlying centers the executive committee has appointed district representatives, and these representatives are arranging local meetings, and their own dinners and recitals. The dean is scheduled to visit these district meetings and to address them from time to time.

Illinois chapter has done similar useful work in the last year. Chicago organists have gone downstate and have played at services in the larger cities of Illinois, and their fraternization with the organists who have few opportunities to participate in the Chicago activities has been mutually beneficial and enlightening. They prove to the men from the metropolis what excellent organists there are in the smaller places, and to the men away from Chicago they illustrate what good fellows there are in the city. Similar plans are under way for this year and a special effort is to be made to bring more outside members to the dinners each month, beginning with the first meeting of the season, which unhappily the influenza epidemic has postponed.

SEVERE BLOW AVERTED

If anyone had serious doubts as to the benefit to come from the organization of the organ builders of the United States, he will find a clinching answer in the news pages of The Diapason, wherein is recorded the fact that pipe organs will not be

taxed in the new revenue law soon to be enacted. The 10 per cent tax which had been proposed and which the house members adopted, largely because they were not informed as to the situation, has been removed through the efforts of the general counsel of the musical interests, who represents the Organ Builders' Association and who made the most strenuous efforts to avert this blow, which might have been a fatal one to the organ building industry. We wish to congratulate Mr. Pound and the organ builders.

This is only the first fruit. There will be many other occasions, no doubt, before the ending of the war and the reconstruction of American industry which must follow to prove the need of united action and of a trained mouthpiece for the organ builder at the national capital.

In Great Britain the organ builders confront a prohibitive tax. Papers received from London report that the select committee on the luxury duties has published its proposals, which are not at all welcomed. Except for upright pianos, which are exempt if sold for \$200 or less; violins sold at \$35 or less, and harmoniums sold at \$100 or below, all musical instruments sold above the price of 1 pound sterling—this includes pipe organs—will pay a tax of 16½ per cent.

Reginald L. McAll, who recently returned from France, where he did most useful work for the benefit of the men fighting at the front, is now connected with the war personnel board, engaged in recruiting men to go to France for the national war work council of the Y. M. C. A., his position being that of recruiting secretary. In this issue of The Diapason Mr. McAll has an interesting article which we commend to all our readers and which makes a strong appeal to organists especially who are outside the draft and desire to serve "over there." Many have already answered this call.

HYMN SINGING.

It has been interesting to read the reports and to learn the views of brother organists about congregational hymn singing. At our church we have wonderful hymn singing, and so I would like to add my mite to the discussion.

The audience does not practice the hymns, but it is noticed that they are very attentive during the "giving out" of each hymn. They invariably take the tempo played at this introduction and follow the mood suggested, as the character of the hymn is always registered at this time. If the hymn is martial, broad, noble, meditative or devotional, it is so played during the introduction.

The congregation sings because it likes to sing and because it is realized that it is expected to sing heartily. It never is given the hint to refrain from taking part by allowing the choir to attempt solo leading. In fact, we have no choir, as it is a Christian Science Church I serve. We have no preliminary note or chord, as it is thought that this is a habit that is unnecessary and most unmusical. Promptly and rhythmically at the expiration of the last carefully counted measure the entire congregation starts to sing. The tempo and rhythm, having been decided upon, is maintained, and few liberties are ever taken during the singing.

The hymns are studied carefully before the service and just before they are introduced, I endeavor never to play a single note other than printed at this introduction, which is really more valuable in many ways than the average organist realizes.

A fair volume of organ tone is always maintained, even for the softer passages of the hymns, as large congregations must be firmly and steadily led. Decided contrasts in volume must not be indulged in, as an audience has not the flexibility of a solo quartet. Embellishments, obbligatos, changes of tempo and lack of rhythm will discourage hearty singing in any audience and soon will reduce a congregation, that formerly sang well, to a state of mediocrity and even eventual poor singing.

These facts are well known by the majority, but they may be interesting to a possible few who are somewhat new in the art of congregational hymn playing.

Recital Series by Jepson.

A series of five organ recitals will be given in Woolsey Hall at Yale University by Professor Harry Benjamin Jepson on Monday evenings as follows: Nov. 4, Nov. 18, Dec. 2, Dec. 16 and Dec. 30. Course tickets for the series at \$1 are being sold. Twenty-five cents will be charged for admission to single recitals. The proceeds of these concerts are to form a fund for the maintenance of the organ.

Dr. Stewart on Mr. Lemare.

San Diego, Cal., Oct. 17, 1918.—Editor of The Diapason, Dear sir: Having read several articles in your columns on the subject of Mr. E. H. Lemare and his recitals at the San Francisco Municipal Auditorium, may I be permitted to say a word upon the subject? Recently I spent a little time in San Francisco, which was my home for many years, and I had the pleasure of attending one of the Lemare recitals. I was agreeably surprised, after all that I had read, to find a large and appreciative audience. Mr. Lemare played an excellent program in his usual masterly style. The following extract from a San Francisco paper will perhaps be of interest:

Generous applause was given by the large audience that attended Edwin H. Lemare's organ recital in the Exposition Auditorium last night, and he had to play two extra numbers, one after Paderewski's "Minuet" and the other after his improvisation of a thunderstorm description, which was realistic. This improvisation by Lemare was based on a theme of a few bars, handed in by Dr. Humphrey J. Stewart, now of San Diego.

From personal investigation I am convinced that the opposition to Mr. Lemare is largely promoted by those who have some interest to serve by getting him out of the position he occupies. The post of municipal organist in San Francisco is controlled by the board of supervisors, and the organist is, therefore, liable to attack by those who have some "ax to grind." Mr. Lemare appears to have the good will and support of the musical public, but some of the political workers seem determined to make things unpleasant for him. Very truly yours,

H. J. STEWART,
Official Organist, San Diego, Cal.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for October 1, 1918.

State of Illinois,
County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the publisher of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash Avenue.
Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

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3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there is none, so state):

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,
Publisher.

Sworn to and subscribed before me this 28th day of September, 1918.

(Seal) MICHAEL J. O'MALLEY.
(My commission expires March 8, 1920.)

Dr. J. E. W. Lord, now of Whitman College, Walla Walla, Wash., has been appointed organist and director of the choir at the White Temple (First Baptist), Walla Walla.

UNITED IN GREAT WORK.

Seven organizations with the single purpose of doing their part toward winning the war by helping to keep the military and industrial armies fit are co-operating in a war drive from Nov. 18, to raise \$170,500,000 for their work at home and overseas. Each of the seven has answered an imperative call. Each one is filling a definite wartime need. They all are chiefly concerned with the physical needs and the morale of the army. All have been engaged since the beginning of the war in service which has been recognized not only as "the greatest recorded demonstration of practical Christianity," but as a definite asset in the efficiency of the allied armies.

The Young Men's Christian Association, which is asking \$100,000,000, is serving three million American soldiers and sailors in Europe and in the training camps at home. It has between five and six hundred huts in this country and a greater and growing number on the other side. It is keeping a bit of home even at the trenches and under the fire of the enemy. The Y. M. C. A. hut at the front is the soldier's club, his church, his college. It is used for musical and theatrical entertainments by the most famous musicians and actors. It is a place of study and lectures; it is the quiet place where the soldier reads or writes his letters home.

The Young Women's Christian Association, asking for \$15,000,000, has gone into the war and into the war industries with the women and girls called to new and perilous work. It has co-operated with the government in the proper housing and care of the munition makers in this country and has provided recreation centers at the twenty-one cantonments.

The National Catholic War Council, including the Knights of Columbus, asks for \$30,000,000. The Knights of Columbus have erected club houses at the points of embarkation in this country and debarkation in France, and have secretaries assigned to permanent duty aboard transports plying between this country and European ports.

ORGANISTS ARE IN DEMAND

Shown by Guilant School Enrollment—Scholarship Winners.

The Guilant Organ School was reopened for the season in October with a fine enrollment. There is a demand for organists at this time who understand the requirements of the day and who have received a sound training. This brings many young men and women to the Guilant School, where they receive a solid foundation to build upon and the best that teaching can provide. At the same time Dr. William C. Carl and the members of the faculty take a personal interest in each student and an endeavor is made to place them as soon as possible.

Examinations for the six annual free scholarships offered by Commissioner and Mrs. Philip Berolzheimer have been held. The fortunate candidates who will profit by their generosity this season are:

E. Lois Birchard, Mount Vernon, N. Y.

Pauline George, Pittsburgh.

Harry W. Cosgrove, New York.

Florence I. Lee, Bayonne, N. J.

Ruth W. Talmage, Oyster Bay, N. Y.

Louis Duisdicker, New York City.

Miss McCollin the Winner.

In the Chicago Madrigal Club's sixteenth annual competition for the W. W. Kimball Company prize of \$100, the award has been made to Miss Frances McCollin, the Philadelphia organist. The poem was written by Miss Bertha Ochsner, daughter of Dr. and Mrs. A. J. Ochsner of Chicago. It is noteworthy that both poem and music were written by women. The composition, entitled "The Nights o' Spring," is in madrigal form, and will be sung at the club's second concert of the season, March 13. The judges were Edward C. Moore, Victor Garwood and D. A. Clippinger.

RECITALS AT CORNELL SUBJECT OF PAMPHLET

QUARLES' PROGRAMS GIVEN

Thirty-six Played by the University
Organist on Two Large Instru-
ments at Ithaca—Effect of
the War Is Noted.

Cornell University has again issued in pamphlet form the interesting and valuable collection of programs for the season in the recitals on the two large Cornell organs—the one in Bailey Hall and the one in Sage Chapel—by James T. Quarles, the university organist and assistant professor of music at Ithaca. Thirty-six recitals were given at the university during the last year—twenty in Sage Chapel and sixteen in Bailey Hall. They have been given on Friday afternoons during the regular university year, and on Sunday and Tuesday evenings during the summer session.

In an introductory word which summarizes the works played, Professor Quarles says:

"Cornell is fortunate in possessing two such magnificent organs. That in Sage Chapel was built by the Ernest M. Skinner Company of Boston, in 1909, and contains four manuals and forty-six stops. The organ in Bailey Hall was built by the J. W. Steere & Son Organ Company of Springfield, Mass., in 1914, and contains four manuals and seventy-nine stops.

"The world war has affected every phase of our national life. Students have gone in increasing numbers from our colleges and universities to do their bit in the great struggle. Cornell has been true to her best traditions, and her sons have everywhere been among the first to assume their

places under the banner of freedom. These conditions have led to a slight reduction in the number of recitals. The attendance has been good, however, owing largely to the establishment of a ground school in aeronautics and a school of military photography at this place.

"The character of the programs has changed somewhat, and American music and French music, and the music of the other of our allies has assumed the commanding position that rightfully belongs to it. The great classical masterpieces have not been neglected, but contemporary German music has been entirely eliminated.

"This pamphlet would not be complete without a word of appreciation of the stimulating interest and support of those who attend the recitals. Once more is recognition due Dr. Andrew D. White, whose friendly counsel and sympathetic interest are a constant source of inspiration and encouragement."

Plays for Club at Her Home.

The St. Cecilia Club of Houghton, Mich., one of the most active and most useful organizations in the northern peninsula of Michigan, held a meeting Oct. 17 at the home of Mrs. F. W. Nichols, at which the principal feature was an organ recital by Mrs. Nichols. She was assisted by Mrs. Eli Suokas Steinbach, soprano. Preceding the recital there were addresses on the National Federation of Musical Clubs and the Michigan Federation. Mrs. Nichols played a well-varied and interesting program which included: Sonata in D minor, Guilman; Romance in D flat, Lemare; Spring Song, Hollins; Assyrian March, Botting; "The Question" and "The Answer," Wolstenholme; Intermezzo, Callaerts; "Noel-Breton," Quef; "Pomp and Circumstance" March, Elgar, and "The Star-Spangled Banner."

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HAROLD GLEASON IS CHOSEN

Becomes Organist of Fifth Avenue Presbyterian, New York.

Harold Gleason has accepted the position of organist-director at the Fifth Avenue Presbyterian Church of New York. During the last year Mr. Gleason has been in Boston working daily with W. Lynnwood Farnam at Emmanuel Church and had the use of the large Casavant organ there. He also held the position of director of the Boston Music School Settlement, a work in which he is intensely interested, and was associated with Walter Spaulding, head of the department of music at Harvard. A considerable amount of his time was devoted to the war camp community service, arranging and giving programs at the many posts in the vicinity of Boston.

Prior to going to Boston Mr. Gleason was located in and about Los Angeles, and enjoyed an excellent reputation as a concert artist as well as a thoroughly equipped church organist. He held important positions for nine years, receiving his first appointment at the age of 17, while a student at Throop Institute of Technology, preparing for the engineering profession. For five years he held church positions in Pasadena with large choirs, and for over two years gave daily recitals on the beautiful organ at the famous Mission Inn, Riverside, Cal. During that time he also gave recitals throughout southern California, at San Diego, on the organ in Balboa Park, and many recitals of an educational nature.

Mr. Gleason's studies have been with M. F. Mason, Ernest Douglas, Edwin H. Lemare and W. Lynnwood Farnam, and critics speak of his work as marked by sincere musicianship, coupled with a brilliant technique. He has brought his wife and young son to New York and is making his home at 610 Riverside Drive.

CORNELIUS M. ESTILL DEAD

New York Organist, Formerly of Charleston, Pneumonia Victim.

Cornelius M. Estill, a promising young New York organist and composer, and formerly a resident of Charleston, W. Va., where he made many friends in his boyhood and early manhood, died Oct. 10 at his home in New York of pneumonia, which developed from an attack of influenza.

Mr. Estill began his study just sixteen years ago as a boy of ten years, under J. Henry Francis, the Charleston organist, to whom The Diapason is indebted for a sketch of Mr. Estill's active life. For the next eleven years he was a chorister, pupil and assistant under Mr. Francis. As a close associate of the latter musician he was also accompanist of the Charleston Choral Club and other organizations. In 1911 he was appointed organist of the Baptist Temple in Charleston. In the fall of 1913 he went to New York, and took a post-graduate course under R. Huntington Woodman, at the same time holding the position of organist and choirmaster of the First M. E. Church, Astoria, L. I., and later going to the Church of the Redeemer, Paterson, N. J. It was at the latter place that he formed a friendship with Chrystal Brown, the New York baritone, with whom he had a studio on Twenty-ninth street. About this time, too, he was closely identified with the work in the West Side Y. M. C. A., and made many new and lasting friendships, among them that of Alvin Gillett, to whom he dedicated one of his later songs. For the last two or three years he had been associated with Sergei Kilbansky, the voice specialist, as accompanist.

Six months ago Mr. Estill was appointed organist and choirmaster of St. Peter's Episcopal Church, New York City, and was also serving as organist at the Eighty-first Street Theater when he died.

Among his published works are a number of songs, notably "The Sweetest Flower that Blooms" (Presser) and "An Irish Diplomat" and "My Inmost Thoughts" (Thompson, Bos-

ton), and several anthems and piano pieces. Several manuscripts have been found, including some unfinished works, and these will be brought out later.

Just before his death he was in Charleston on a visit to his parents and friends, and gave a short recital on his old organ, at St. John's, a program of which appears in this issue. This was the last time his fingers touched the keyboard for the benefit of the public. He was laid at rest in Spring Hill Cemetery, Charleston, on Monday afternoon, Oct. 14, the funeral services being in his home church. A choir of former associates sang, among other things, his anthem "The Son of God Goes Forth to War."

To Resume Denver Concerts.

Beginning in November, the usual Sunday afternoon free organ concerts at Denver will be resumed, and Clarence Reynolds will have the assistance of local vocal soloists and, on occasion, of the municipal chorus. After the inauguration of the city organ last March until the Sunday concerts were abandoned late in May the weekly attendance averaged about 8,000. During July and August Mr. Reynolds played daily noon recitals, which were free to citizens and visitors, and the audiences ranged from 1,500 to 4,000. With a few exceptions, no soloists were presented in these recitals, and the fact was established that a large public will manifest a sustained interest in organ recitals when judiciously chosen programs are offered.

Chicago Man's Anthem Heard.

A song service of unusual interest was presented at Christ Evangelical Lutheran Church, Chicago, on Sunday, Oct. 6, the choirs and organist of the church rendering the greater part of the program. Walter Sassmannshausen presided at the organ. The chief feature was an anthem on the 100th Psalm, "Praise ye the Lord, all ye lands," by Mr. Sassmannshausen, written for adult and children's chorus. The work is very effective, and in the children's chorus, especially, the composer has achieved a rare beauty of expression. One may rest assured that a bright future awaits this young artist and composer. Mr. Sassmannshausen also played two of his own compositions—Variations on the chorale, "Jehovah, Let Me Now Adore Thee," and Introduction and Finale on the Chorale "Jerusalem."

Tufts Accepts New Position.

Clarence Albert Tufts, organist at the new Graumann Theater in Los Angeles, has been engaged to preside at the new organ at Miller's Theater, where he is playing the "main shift." As some indication of the demands on the organist of a leading moving picture theater, Mr. Tufts' "cue" index for a recent screen drama may be noted. This picture play calls for parts or all of seventeen compositions, including some of the more pretentious music, such as excerpts from Tchaikovsky's Fifth Symphony, from Goldmark's "Rustic Wedding" Symphony and from a Massenet opera; this, in addition to numerous improvisations to suit certain situations and transitions between numbers.

Paul Eward Thomson Engaged.

Paul Eward Thomson has resigned as organist of the Forest Avenue Presbyterian Church of Detroit to accept that of organist and choirmaster of the First Presbyterian Church of Walkerville, Ont. Mr. Thomson expects soon to do some concert work in addition to his regular church duties. His new position will not interfere with his good-sized class in Detroit. Mr. Thomson formerly held positions at Trinity Episcopal Church, Hamilton, Ohio, and Christ Episcopal Church, at Nashville Tenn. Previous to going to Detroit he taught five years in Brooklyn and one year in Agnes Scott College, Decatur, Ga., and the School for the Blind at Nashville.

The Austin Company is placing the organ constructed for the First Methodist Church of Fort Worth, Texas.

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6. Stopped Diapason, 8 ft.
7. Flute Harmonique, 4 ft.

PEDAL ORGAN.

8. Bourdon, 16 ft.
- COUPLERS**—Great to pedal; Swell to pedal; Swell to great, 8 ft.; Swell to great, 4 ft.; Swell to great, 16 ft.; Swell to swell, 4 ft.; Swell to swell, 16 ft.; Great to great, 4 ft.; Great to great, 16 ft.; Pedal to pedal, 8 ft.

PISTON COMBINATIONS—Three pistons operating great and pedal organs. Three pistons operating swell and pedal organs.

Stops 2 to 7 inclusive are to be in the swell box.

Plays at Semi-Centennial.

On the occasion of the fiftieth anniversary of the Lutheran Church at St. Peter, Ill., Walter Wismar of St. Louis played at the special services, and in the afternoon gave a short recital on the new Wangerin-Weickhardt organ, rendering the following numbers: Prelude from Third Sonata, Guilman; Festival Fantasy, Roeder (introducing "Now Thank We All Our God" and "If Thou But

Suffer God to Guide Thee"); Fantasy on Psalm 116, v. 1-5, Volckmar; "The Holy Night," Buck; Toccata in D, Kinder.

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"Bonnet is a genius."—Public Ledger, Philadelphia.

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"It is difficult to discover words which adequately can describe the beauty and the skill of the work which he put forward. He has set up standards in America that can have only the most beneficial influence upon the music of our people. It is to be hoped that so phenomenal an artist will return to us."—Felix Borowski, in Chicago Herald.

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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 31 Edmund place, Detroit, Mich., or care of The Diapason, Chicago. Queries received by the 15th of the month will be answered in the succeeding issue.]

Note.—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:
O. S. = Organ solo copy (three staves).
P. = Piano solo copy.
Acc. = Piano accompaniment part for orchestra.
T. = Title.
D. = Descriptive.

Italian Music (Second Article).

Sunny Italy is the land which has been musically famous for centuries. Besides having the wonders of Venice (that lovely city which the civilized world rejoices was saved from destruction at the hands of brutal invaders), with its gondolas and St. Mark's Cathedral, it has Pisa with its leaning tower; the Italian Tyrol and Riviera, and Vesuvius in all its grandeur. Musically it has produced giants like Donizetti, Verdi, Puccini, Leoncavallo and Mascagni, all masters of the operatic art, as well as singers like Caruso, Scotti, Amato, etc. We do not intentionally omit the wonderful city of Rome, but intend to deal with Roman and Grecian music at a later date.

Owing to the production of an important film and the debut of Enrico Caruso as a screen artist, we change our intended list this month to chronicle the setting of "My Cousin" and give an added list of Italian music which has been published since our first list was presented over a year ago. In this film Caruso plays a dual role—that of Tommaso Longo, a sculptor, and also of Caroli, a famous tenor, and the fact is advertised in the film announcements that the performance of "Pagliacci" was actually screened in the Metropolitan Opera House, New York. This is shown in Reel 2 at T: "The gala performance," where the famous tenor gives a wonderful rendition of Canio's Lament, "Vesta la giuba." An interesting story runs through the five reels and is it not impressive to realize that Caruso's art has now been recorded both on the films and on the musical records?

To illustrate the fidelity to detail in the musical settings that are given at our theater we simply state that a Victrola record of the above solo, made by Caruso himself, was started at the instant he began to sing on the screen, with the orchestra playing the accompaniment pianissimo. The effect was most striking.

The organ numbers were the "Traviata" and "Rigoletto" selections, with the "Dream Melody" from Victor Herbert's "Naughty Marietta," and the well-known song "For You Alone," by Ghele, used as bits of themes for the love element. It is to be hoped that more films will be produced in which the music is so clearly indicated, as this undoubtedly will lead to a better appreciation of the best music by theater audiences.

Two other films of Italian atmosphere are "The Mating of Marcella" and "One More American" (George Beban). If a theme is desired on the latter, "O Sole Mio" will be found acceptable, and the selection of Italian airs "From Italy" by Langey (Schirmer) contains the song mentioned, as well as numerous others.

A recent publication, "In Venice," by Sellars, depicts the beauties of that wonderful city and J. Fischer also publishes Twelve Divertimenti by P. A. Yon, among which are a "Rhapsodie Italiana" and several other numbers excellent to create the Italian atmosphere.

The list:
Organ Solos.
"Twelve Divertimenti," by Yon (J.

Fischer).
Note: Nine numbers so far have been issued. Of these, "Rimembranza," "Speranza," "Arpa Nocturna" (Harp Solo), reminding us of Guilman's "Chant Seraphique," and "Rhapsodie Italiana," built upon the Garibaldi Hymn, are most useful to theater organists. A forthcoming number is "Cornamusa Siciliana" (a fantasy on Sicilian bagpipes).

"In Venice," Sellars (J. Fischer).
A melody suggestive of the gondolas, the chimes of St. Mark's and the monks chanting are heard, and the gondola melody returns. A lovely little tone picture.

Accompaniments.

"Carnival Venetienne," Burgmeier (Schirmer).
"Two Venetian Songs," Tanara.
"La Gitanella Suite," Heinrichs.
"Venetian Barcarolle," Golden (Stern).
"A Gondola Love," Olsen (Hawkes).
"An Old Love Story," Conte (Schirmer).
"Merchant of Venice," Rosse (Hawkes).
"Venetian Serenade," Sudest (Missud).
Overture, "Little Italy," Gruenwald (Ditson).
"A Day in Naples," Byng (Hawkes).
"From Italy," Langey (Selection of Italian Airs).
"In Venice," Rubens (Witmark).
"Waterways of Venice," Mildenberg (Luckhardt & Belder).
March, "Liberty Forever," Caruso (Schirmer).
"Pecher Napolitaine," Rubinstein.
Fantasia on "Pagliacci," Leoncavallo-Jugnickel.
"Barcarolle Italiana," Czibulka.
Bersaglieri March (National March).

MUSICAL SETTING FOR THE ITALIAN DRAMA: "MY COUSIN." Artcraft Film. Enrico Caruso, Star.

Reel 1—(1) Air from "La Boheme" until (2) Caruso as Canio, "Vesta la Giuba" (from "Pagliacci") until (3) Caruso in "Samson and Delilah." "My Heart at Thy Sweet Voice," by Saint-Saens until (4) Caruso as Duke in "Rigoletto." Air from same ("Bella Figlia") until (5) In little Italy. Selection "From Italy" (Acc.) by Langey until (6) Will you pose? Selection, "Naughty Marietta," (Acc.) by Herbert; begin at Dream Melody on page 3, next play last page—Italian Street Song—on street scene, and go back to page 4 and play through to end of reel.

Reel 2—(7) D: Ludovic asleep. Repeat Dream Melody and change to Italian Street Song as boy goes to fruit stand until (8) Tommaso plays guitar. "Serenade" from "Pagliacci" (page 16 of selection) until (9) D: Rosa enters studio. Song "For You Alone," by Ghele, until (10) The Gala Performance of "Pagliacci." Selection, "Pagliacci," by Leoncavallo until (11) Caroli sings arioso. "Vesta la giuba" (from opera) until (12) The end of a perfect performance. Selection, "La Boheme" (Acc.), by Puccini, to end of reel.

Reel 3—(13) T: Come along, "From Italy" (Acc.) by Langey, until (14) Not here. Repeat one verse of "For You Alone" and play (15) "From Italy" to end of reel.

Reel 4—T: Caroli's morning at home. (16) Selection, "Traviata" (Acc.), by Verdi until (17) D: Girl sings, "Carmina Waltz Song," by H. L. Wilson, until (18) D: Girl finishes song. Selection, "Rigoletto" (Acc.), by Verdi (using the duke's song as Tommaso sings for Caroli) until (19) When man, "Venetian Love Song" (P.), by Nevin, to end of reel.
Reel 5—T: A feast. Repeat (20) Italian Street Song, by Herbert, until (21) You be civil. "Waters of Venice" (Acc.), by Luncatoni, until (22) D: Rosa and Tommaso alone. Repeat song by Ghele or use "My Heart at Thy Sweet Voice" by Saint-Saens to the end.

Note—On Reel 4, at T. Come, begin sing, "Bella Figlia," from "Rigoletto," Verdi.

MUSICAL SETTING FOR THE AFRICAN DRAMA: "THE SAVAGE WOMAN." Select Film. Clara K. Young, Star.

Reel 1—(1) "Bamboula" (Acc.), by Ulrich, until (2) Cafe la Abbaye, "Buddha Fox Trot" (Acc.), by Pollack, until (3) What had been, "At Sunrise" (Acc.), by Wheeler, until (4) In his lair. Improvise until (5) D: Vision of Spanish mother. Improvise in Spanish rhythm until (6) The soul of madness. Agitato until (7) Death. Improvise short, pathetic andante until (8) Running by night. Continue mysterioso until (9) She wanders afar. "Among the Arabs" (Acc.), by Langey.

Reel 2—Continue above until (10) D: Orientals kneel to Renee. "Grove of Palms" (O. S.), by Stoughton, until (11) Monsieur is a devil. "By the Ganges" (O. S.), by Stoughton, until (12) Breaking trail, "Tendre Aveu" (Acc.), by Schutt, to end of reel.

Reel 3—(13) T: A ship's passage. "Chant du Voyageur" (P.), by Paderewski, until (14) Then later, "Heartsease" (P.), by Moret, until (15) Renee only weapon (cubaret), "Sinbad" (Folton) (Acc.), by Romberg, until (16) With devil on Italian Riviera. "A Night in Venice" (Acc.), by Luncatoni, to end of reel.

Reel 4—(17) T: Then one day, Italian Street Song (Acc.), by Langey, (in from Italy) until (18) D: Church wedding scene. Improvise in Gregorian style (chant) until (19) Mme. Ducharme's latest method. "Sweet Visions" (P.) by Phelps until (20) He had begun in love. (Vision jungle scene), "By the Ganges" (O. S.), by Stoughton, until (21) Conscience accuses him. "Chanson du Coeur Brise" (Acc.), by Moya, to end of reel.

Reel 5—(22) Just a savage woman. "Reve d'Amour" (Acc.), by Zamecnik, until (23) This time guides did not desert him. Agitato until (24) Prince Menelik. Repeat "Among the Arabs" until (25)

The place of pictured stones. "Incantation" (O. S.), by Stoughton, to the end.

MUSICAL SETTING FOR THE AMERICAN WAR DRAMA: "THE CLAWS OF THE HUN." Ince Film. Charles Ray, Star.

Reel 1—(1) "The Land of Dreams" (Acc.) by Driffl until (2) Then our answer April 6, 1917. "Red, White and Blue" (once) and (3) Improvise until (4) Alfred Werner. Improvise, minor theme, until (5) Virginia Lee. "Les Fautes des Roses" (Acc.), by Berger, until (6) The Stanton Munition Works. "Serenade" (Acc.), by Drdla (Mysterioso as Werner listens). Play second section pp. to end of reel.

Reel 2—(7) D: Office scene. "Serenade Coquette" (Acc.), by Barthelmy, and (8) "Song of Autumn" (O. S.), by Stoughton, until (9) Carl von Helm. Repeat minor theme until (10) Stanton's Long Island home. "Badinage" (P.), by Hueter, until (11) Our country at war. "Evening Lull" (O. S.), by Sellars, until (12) John and Virginia alone. "Valse Lente," by Berger, to end of reel.

Reel 3—(13) T: As day gropes way. "Chant d'Automne" (P.), by Tschalkowsky, until (14) John alone in room. "Roses" (Acc.), by Bendix, until (15) D: John and Dr. Burke. "Pomp and Circumstance" No. 3 (Acc.), by Elgar, until (16) Stop! "Heartwounds" (Acc.), by Grieg, to end of reel.

Reel 4—(17) T: In solemn coloring. Finish above and play (18) "Boreas" (Acc.), by Trinkhaus, until (19) D: Record put on Victrola. "Over There," by Cohan (use machine if desired), until (20) John leaves Virginia. "Caressing Butterfly" (Acc.), by Barthelmy, until (21) John reads note. "Love's Willfulness" (Acc.), by Barthelmy (once) and (22) "Dramatic Tension," No. 36 (Acc.), by Andino, until (23) The nearest police station. Agitato to end of reel.

Reel 5—T: Fifteen minutes later. (24) "Love Song" (Acc.), by Bartlett, until (25) And it is for you. "Dramatic Andante," No. 32 (Acc.), by Borge (At T: Kultur, tremolo on strings 8-foot and 4-foot) until (26) D: John escapes. Agitato No. 40 (Acc.), by Borch until (27) As comes the day. Repeat "Love Song" until (28) The bugle call. Short call on trumpet and (29) "Over There" by Cohan to the end.

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"Softening Shadows" and "Song of Autumn," by R. S. Stoughton.

Two new organ solos, the first being a flowing nine-eight melody in A major, and the second a tender melody in F, with a piu mosso in D flat.

"Abdallah" ("Marche à la Turque"), by Crowley.

An oriental march in a minor.

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A typical Russian number.

"Briar Rose" (Idyl), Bailey.

A pleasing C major melody.

Answers to Correspondents.

H. D. Marlon, Ohio—We will make inquiries and write you later. Regarding your second question, we will say that all the films we play run a whole week, and that we screen these for the musicians on Tuesday evening preceding the Sunday opening, and thus have time to get the correct settings in music. We also have rehearsal with the picture on Saturday evening after the regular performance.

Charles Pearson of Pittsburgh has resigned his position with the Union Paint Company to enlist in the Student Army Training Corps at Carnegie Institute of Technology, where he has taken up work in preparation for a bandmastership. This will not interfere with Mr. Pearson's work as

organist at the Second United Presbyterian Church of Wilkesburg, Pa.

Henry B. Roney, who has been connected with the Chicago Musical College for several years, but retired from the faculty of that institution at the expiration of his contract last June, has opened his own studio in the Fine Arts building, suite 633, in addition to his residence studio at 1021 Leland avenue. Mr. Roney awarded two free scholarships to a talented girl and boy after competitive examinations.

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NOTES OF THE ILLINOIS COUNCIL OF N. A. O.

FIRST MEETING ON NOV. 17

Sessions This Season to Be Held in Various Parts of Chicago—Twenty-seven Members Added in Past Year.

Owing to the epidemic of Spanish influenza in Chicago, the first meeting of the Illinois Council, N. A. O., for this season had to be postponed, but it is hoped that conditions will soon improve.

This season it has been decided not to confine the meetings to state headquarters, but to hold them alternately on the west, north and south sides of the city. The first meeting will be held at state headquarters, Epiphany Church Parish House, 201 South Ashland boulevard, Chicago, Sunday afternoon, Nov. 17, at 3:30 o'clock. The subject to be taken up will be "New Publications for the Organ and Church Choir." Several of the music publishers have recently issued compositions of great excellence, which will be played over and their merits discussed. In these days choir directors are in urgent need of really good anthems, especially those of a patriotic character, and many fine examples have been sent in for inspection.

During the past year—September, 1917, to August, 1918—twenty-seven members have been added to the Illinois council, and this season the officers and members expect to make a much greater gain. The N. A. O. is a real power for good in the community and endeavors in every way to live up to its motto, "Fraternity." Every organist should become a member. The fees are only \$1 a year. Application blanks may be obtained of the secretary, 201 South Ashland boulevard.

Courboin to Play at Oberlin.

The artist recital course of the Oberlin Conservatory of Music for the first semester includes a recital by Charles M. Courboin Nov. 5 in Finney Memorial Chapel. On Dec. 10 the Oberlin Musical Union, directed by Dr. George W. Andrews, the Oberlin organist, will give the first part of Elgar's "The Dream of Gerontius" and Liszt's "Thirteenth Psalm." Other concerts are by the Philadelphia and New York symphony orchestras.

Herbert Wrightson, the Chicago organist, composer and critic, who is one of the city's leading harmony teachers, has opened a studio at 610 Fine Arts building to teach harmony and composition. In addition to a number of songs, Mr. Wrightson recently has written an organ concerto, which those organists who have seen it in manuscript appraise most highly.

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Receive Order for St. James' Church at Great Barrington, Mass.—To Be Divided Between Chancel and Tower.

An organ of considerable scope of power, but indicating large variety of tonal resources and skill in placing, has been decided upon for St. James' Church, Great Barrington, Mass. This will replace a three-manual which has outlived its usefulness. In arranging for the new organ, which is a gift from a parishioner, the rector and committee took into account the obvious advantage of having the instrument so placed that its tones would permeate the auditorium and, though coming from three organ chambers, would blend adequately and be distributed evenly. In studying the proposition the scope of the original gift was considerably altered to include, in addition to the chancel chambers, an echo placed under the west tower. The instrument will have some of the features considered most desirable in up-to-date organs, and is so arranged in specification as to answer the needs of all services and to give the people of the town an organ of sufficient scope to be used for recitals.

There will be chambers on each side of the chancel and the sound will be poured directly into the chancel and not directly into the nave. This scheme has been so fully tested that its success is deemed beyond doubt. The original organ in the church was under the tower in a capacious room opening directly from the large west gallery. This tower room will contain the echo division.

The committee spent several weeks hearing notable organs and in comparing specifications. The contract was given to the Austin Company of Hartford, Conn.

The chancel organs will include the following:

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Principal Diapason, 8 ft.
Horn Diapason, 8 ft.
Flauto Major (Pedal extension), 8 ft.

Gemshorn, 8 ft.
Octave, 4 ft.
Wald Flute, 4 ft.
Harmonic Tuba, 8 ft.

SWELL ORGAN.

Foundation, 16 ft.
Open Diapason, 8 ft.
Rohr Flute, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Echo Salicional, 8 ft.
Flauto Traverso, 4 ft.
Flageolet, 2 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft.
Jukiana, 8 ft.
Concert Flute, 8 ft.
Flute Celeste (Unda Maris), 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.
Harp Celesta.
Tremulant.

The echo organ, placed in the tower room in the gallery at the opposite end of the church, will include:

Liedlich Gedeckt, 16 ft.
Gedeckt (extension), 8 ft.
English Diapason, 8 ft.
Viole Aetherea, 8 ft.
Vox Angelica, 8 ft.
Fern Flute, 4 ft.
Horn, 8 ft.
Vox Humana, 8 ft.
Chimes, 20 tubes.

PEDAL ORGAN (Augmented).

Resultant, 32 ft.
Open Diapason, 16 ft.
Violone (from Great), 16 ft.
Touillon, 16 ft.
Liedlich Gedeckt (from Swell), 16 ft.
Gross Flute, 8 ft.
Flauto Dolce, 8 ft.
Tuba Profunda (Great extension), 16 ft.
Echo Gedeckt (from Great), 16 ft.

The instrument will have forty-four stops, and will be a three-manual with console detached and out from under the chancel arch, commanding the chancel and near the north section of the choir. The echo can be played from the choir or the great.

Organ at Seattle Burned.

Arville Belstad of Seattle, Wash., mourns the loss of his organ in a fire which nearly destroyed the edifice of the First Swedish Baptist Church of Seattle. The blaze was a spectacular one and one fireman was severely injured in fighting it. The organ was an eighteen-stop Kimball. Some of Mr. Belstad's music was destroyed.

Allen B. Fenno, 29 years of age, organist and choirmaster at Trinity Episcopal Church, Lenox, Mass., died at Pittsfield Oct. 11 of pneumonia.



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8 ft. Open Diapason	F°-44	44
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8 ft. Violin Diapason	CC-61	48
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